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A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSICAL TRADES

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WHOLE NO. 430.



FRANZ KNEISEL.



OTTO ROTH



LOUIS SVEČENSKI.



FRITZ GIESE.

KNEISEL STRING QUARTET

THE MUSICAL COURIER.

-A WEEKLY PAPER-

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of five (\$5) dollars for each.

During nearly nine years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Wm. R. Chapman.	Paul Kalisch.	Emma Juch.

THAT most clever, newsy and interesting exchange, the London "Figaro," has the following:

Julius Bernstein, a violinist, was last month suddenly stricken with insanity while rehearsing Mendelssohn's "Hymn of Praise" in New York Cathedral, and was removed to the asylum on Ward's Island. The fact that this unfortunate gentleman was not then playing something by Richard Wagner must be regarded as a wasted opportunity for the wit of Wagner's enemies.

Right you are, dear "Figaro," and it is about time that this nonsense about the mind wrecking influences of Wagner's music be stopped, either through ridicule, as you employ it in the above paragraph, or by means of that most forcible of arguments—an appeal to the common sense of the public.

THE National Opera Company was disbanded at Philadelphia last week and is now a thing of the past. A "New American Opera Company" has been organized by Gustav Hinrichs, who will be the conductor and manager of the same. The following members of the National Opera Company will form part of the new organization: Miss Walker, Miss Poole, Messrs. Bassett, Stoddard and Vetta and the better part of the chorus, orchestra and ballet. In addition to these artists Mrs. Louisa Natali, Alita Varena, Lizzie Mac-nichol, William Castle, William Lee and E. N. Knight have been engaged. The repertory will be a lighter one than that given by the defunct National Opera Company, and the season will begin in Philadelphia on the 26th inst. where the new American Opera Company will spend the summer. For the winter season of 1888-9 the following novelties are being prepared: Bizet's "Pearl Fishers," Nessler's "Trumpeter of Säckingen" and Weber's "Sylvana."

THAT musical—or rather unmusical—epidemic known as the "Racket Galop," which swept through the country like the epizooty some time ago, is being duplicated by the appearance of a new musical disorder known as the "Kentucky Gallopade," which our bright but not musically discriminating contemporary, the "Evening Sun," of April 25, published in toto. E. Kate Simmons, the young lady who parts her name in the middle, was the composer of the "Racket," although the theme was unblushingly stolen from the last movement of Grieg's sunny Scandinavian violin and piano sonata, op. 8, in F major. To be sure, it was fearfully vulgarized to suit the tastes of the "hoi polloi," but the resemblance is too striking to be a mere coincidence. The present aspirant for the popular whistle is a wretchedly vulgar piece of writing, not worth the paper it is written on, but it will probably net its author, M. H. Rosenfeld, more than Beethoven's "Fidelio" did its mighty creator. Rosenfeld has the supreme honor of having evolved the notes that accompany that euphonious song, "Johnny, Get Your Gun Off," and also that touching ditty, "Hush, Little Baby, Don't You Cry." "Oh! the pity of it."

H. S. PERKINS, secretary and treasurer of the Music Teachers' National Association, sends us a notice full of information about the twelfth annual meeting of the association to be held in Chicago, July 3, 4, 5 and 6. A list of the railroad companies with which Mr. Perkins has made arrangements is also appended, and details regarding the reduction of fares to members attending the meeting can all be found in the pamphlet. The rates are full fare to Chicago and one-third return. Mr. Perkins urges everyone interested to forward \$2 to him, and a membership ticket with a coupon receipt to be pasted on the certificate will be sent in return. We reprint the following:

Please clip the following and enclose with your response:
Secretary Music Teachers' National Association:
Enclosed find the annual membership fee of \$2. Record my name as a member of the Music Teachers' National Association, and return the usual acknowledgment.

Name.....
Post Office..... State.....
Teacher of.....
This membership is for the year..... or years.....
(Only Music Teachers, Musical Journalists and Musicians are to fill out the above blank.)

(Fill out the above blanks legibly.)

According to this, despite the insignificant restrictive clause relating to musicians at the close, an ex-convict residing in Podunk, by sending \$2 to Mr. Perkins, can gain all the benefits of the association and have his name printed in the list of teachers published every year by the association. That such an important and large body as the Music Teachers' National Association should tolerate such a condition of affairs is absurd and shameful. Is there no other way of meeting such a contingency except with the above feeble little barrier? Is the association to be at the mercy of any designing scamp who wishes to use its name as a cloak for his rascalities? Such a loose and indiscriminating way of conducting business

would not be allowed for an instant in institutions of not one-half the magnitude or the national importance of the Music Teachers' National Association. We therefore call the attention of the executive committee to this important point, and hope it will be instantly remedied.

THE following is from a new musical monthly recently started in Richmond, Va., called the "Bâton," but judging from the force and fancy of this extract it should be called the "Stuffed Club." This is what their funny young man wrote while the editor was out, presumably consulting friend Sternberg, of Atlanta, about his coming lecture, entitled "How to Give a Wagner Festival with two Pianos and an Organ; or, Why the Orchestra got Left?"

TWO WAYS.

"Mr. Jacob Reinhardt has been elected accompanist of the Mozart Association."

This is the way the "Dispatch" man put it. He must have written that notice before he ate his dinner. We could not write on a subject like that on an empty stomach. After having eaten our dinner here's the way we put it:

"Ah, there, Jake! Glad to see you, old fellow. Come in and make yourself at home. Walk out on the stage, like you owned the whole association. Throw your coat tails from under you in the old familiar way. Let 'er go, Jake. Run a chromatic scale up the west end of the keyboard, hit all the notes on the piano at once, and then, when the singer begins to sing, look around at the audience as if to say: 'Who's doing this, anyway?' But give the poor singer a show. Of course, when we applaud, we applaud you—but the singer doesn't know it, so you can afford to be generous."

"Here's to you, Jake! Long may you wave."

It is to be hoped "Jake" may ever waver.

A HEALTHY STATE OF AFFAIRS.

IT is generally supposed that the annual report of the Music Teachers' National Association contains all the essays read at the meeting of the year which the report is supposed to cover. What will the members of the M. T. N. A. therefore say after reading the following letter?

PHILADELPHIA, April 17, 1888.

Mrs. Octavia Hensel, Louisville, Ky.:

MY DEAR MRS. HENSEL—You stagger me. This is the first time that I knew that your essay was omitted. I corrected the proofs for the printer, and how it comes the book was printed up without it I cannot understand.

I send you one-half dozen of November "Etudes," which contains your essay. This may atone for the omission. Anyhow the "Etude" reaches every member of the association, and it is more widely read through the "Etude" than it would be in the report. But this does not alter the matter. I simply cannot understand how the printer could have made such a blunder.

Yours very truly, THEODORE PRESSER.

Mr. Presser says that his "Etude" reaches every member of the association. That means that it reaches the two hundred and odd persons who belong to the M. T. N. A., most of whom attended the Indianapolis meeting and were present when the essays were read, and in order to atone for the neglect in not publishing the essay of Octavia Hensel he sends her six copies of his "Etude" of last November. The magnanimity of this individual is so superb that it entitles him to a high niche in the Temple of Philanthropy. Six old copies of a Philadelphia irregular monthly must console Octavia Hensel for the omission of her original essay from the annual report of the M. T. N. A.—a book which is permanent, kept on file for reference and meant for enduring purposes!

What kind of mismanagement is the M. T. N. A. willing to tolerate after this without protest? Are the destinies of a great association constantly to be left in the hands of incompetent persons who are always ready to sacrifice the welfare of the association for their own private gains? Here is an ex-secretary, who for years has occupied the post of secretary, and who now unhesitatingly avers that his puny little monthly sheet is of more intrinsic value to the profession than the official report of the association—a report which he so bunglingly edited.

How many other blunders does that report contain? Presser's system of doing business should now be investigated. We believe it is about time to examine his reports carefully. If it depends upon the favor of a secretary who publishes a rival report, as Presser says he does, the official reports may all be unreliable.

—We have at hand the advance sheets of H. E. Krehbiel's review of the past musical season. In point of interest the volume will even surpass its predecessors of the past two years. Mr. Krehbiel is a recognized authority on musical matters in this city, and this review is fairly overflowing with facts and figures. There are also special analyses of "Siegfried," "Götterdämmerung," "Euryanthe," "Ferdinand Cortez," "Die Jüdin," and Verdi's "Otello;" a discussion of English and Italian opera, all concerts worthy of note, and, in fact, enough condensed and valuable information to warrant the highest praise being bestowed on its author's untiring patience and critical acumen. The volume, which will appear shortly, is, as usual, gotten up by Novello, Ewer & Co., a sufficient guarantee of its taste and typography.

London Letter.

LONDON, March 21, 1888.

THE Easter holidays have arrived and all commercial peregrinators are at home, freed for a few days from the toil of traveling day and night. Business is entirely, or almost entirely, suspended in Great Britain during these days of festivity, and a complete lull takes place in all but the minor branches of business. The holidays here begin with Good Friday and last over to the following Tuesday, and as it is characteristic of the British workman to stretch his liberty of three days into six there will be but little accomplished during the next week to come. The better classes fly abroad for change of scene; the middle classes follow because railway and steamer tickets are issued at extremely low rates to tempt the inhabitants of this snug isle into a run into foreign lands; the lower classes look upon Easter, and indeed all other holiday times, as a period in which to give unbridled license to propensity for dissipation and carousals, which frequently are confined to the absorption of immense quantities of "four art" and "white satin," the London patronymic for that spirit commonly known as gin. The resorts that are frequented by people of this class do a roaring trade, and the hard earned wages of many weeks flow in liquid measures down the throats that afterward belch out foul oaths and oburgations on the eyes and other portions of their anatomies. At the great Crystal Palace, the Alexandra Palace, Hampstead Heath, on the river and in a hundred other places mobs of workmen may be found industriously squandering in a day that which they have labored for weeks to acquire. At the railway stations leading to and from these popular resorts strange sights are to be seen. Women chasing after husbands who are seeking places for themselves and leaving their wives and children to follow as best they may. Babies crying, women looking dismayed, men smoking their "shag" and talking about this "bloom-in" thing and that other thing to be "blowed," and even worse. The crowds hustle each other mercilessly and it is no uncommon thing for broken ribs and damaged faces to result from the overcrowding and rough jostling. The best place of all on an English holiday is at home, for it is the only place where one may feel secure from meeting with unpleasant scenes and being hustled about by brutal throngs. The London "girl" in particular is far more to be reprehended than the men, for one naturally looks for some delicacy in a human being inclosed in petticoats, but fails generally to discover any. I do not mean to say that all English crowds are like this, but it is notorious that all London crowds on Bank holidays are things to be dreaded and avoided, and the only way to avoid them is to remain snugly and comfortably at home.

The English people are essentially a musical race. On Good Friday and Easter Sunday and Monday the most elaborate preparations are made for presenting music of the highest class to the public. The finest artists are engaged, and selections are rendered from the well-known oratorios, and sacred gems are set in a refined and artistic setting. At the Albert Hall the "Messiah" is always sung by favorite soloists, assisted by the finest choirs in London, and it is safe to say that not less than 10,000 people throng to this magnificent hall to listen to this masterpiece.

At St. James' Hall Rossini's "Stabat Mater" is given by such artists as Santley, Lloyd, Mrs. Patey and others of equal note. In the smaller halls special concerts are given, and one and all partake of a religious character.

It is now definitely asserted that Nilsson will sing but twice more in London, and that she will then retire into private life, never to emerge from its seclusion. With the title of countess and an immense fortune to support it, she will content herself with the pleasures of retirement after a life of hard work and countless successes. The dates of her concerts are not yet fixed, but they will probably take place during the approaching "season." Nilsson, the Countess Miranda, is said to be much afflicted with rheumatic complaints, and she is unable to stand the excitement and fatigue of continuing her artistic career.

Another star has mounted the musical horizon, and bids fair to rival little Hofmann, that blazing planet of which the world has raved. Young Otto Hegner is the phenomenon. He is but eleven years of age; does all that young Hofmann accomplished; is a beauty to look at; is a master of the piano and its technical difficulties; has a soul that burns and gives life to his thoughts; has a taste refined and appreciative of the works of the masters; is, in short, another element in the musical world about whom society has already begun to cast its wreaths and smiles. All this is said of him and more. As an evidence of his versatile powers read this: Among other selections he played without sight of book or sheet Bach's English suite, variations from Handel's suite in E major, Chopin's nocturne in D flat, waltz in C sharp minor, variations by Mozart on Goethe's "Pilgrim von Mecca," and Weber's "Invitation à la Valse."

Since the withdrawal of Hofmann there is now an outcry that this lad, too, should be taken again into home life and kept there until a nearer approach to maturity. If he is to be used as a money making machine he will probably be sought out by Abbey, whose tentacles reach round all prodigies, young and old.

"Mr. Barnes of New York" has created a sensation here fully equal to that aroused by his advent into New York. No less than half a dozen plays have been based on this work, and there is a squabble being carried on by several dramatic

authors as to which possesses the prior right of presentation. This is evidently meant to be ironical, or at any rate it bears that appearance, for where no copyright exists any author or all authors cannot be prevented from dramatizing "Mr. Barnes" or anything else. The result in the "Little Lord Fauntleroy" case is the best evidence, or is a recent evidence, of the uncertainties attending the writing and publication of a novel that lends itself to stage adaptation. The publishers of "Little Lord Fauntleroy" have applied to the courts to restrain the owners of the play inspired by that book from making use of the title. Their claim has been set aside, and in commenting on the publishers' claim the judge remarked that the dramatist possessed a full right to use the name of the book in the absence of an international copyright. More than that, the title of the play, stolen from the book, is now registered here by the dramatist, and Mrs. Burnett, the author and creator of the delightful little lord, is now debarred from making any claim to the employment of her own title. The play is now announced for tri-weekly presentation at the Prince of Wales Theatre with the original cast. Since I mentioned the play in a former letter it has been presented to the public every week and each time to overcrowded houses.

Last week there was a performance of "Pygmalion and Galatea," with "Our Mary" in the title rôle. Mrs. Billington, one of London's favorite actresses, played the part of "Daphne" and made a pronounced effect. After the play Mr. W. S. Gilbert wrote this lady: "It is really delightful to hear one's lines spoken with such absolute accuracy of emphasis."

Now, this does not accord with what Mr. Gilbert told me a year since. I had occasion to call upon him at his magnificent residence in Harrington-gardens. He received me with cordiality, and we had an hour's conversation on a matter that is of no interest here. Before leaving I expressed to him my great pleasure in attending his operas and plays, when he surprised me by saying: "Very glad to hear of your pleasure, but it is one that I never dare undertake myself. I have never yet seen one of my pieces after the final dress rehearsal. I stop in the theatre until everything is complete and ready (for the curtain to rise, when I take my leave and go home. Whatever interest the new work may excite I learn from my wife and daughter on their return from the theatre. No, I have yet to see the curtain go up on one of my own pieces."

"But," I said, "I saw you at the Haymarket a short time since when the Bancrofts were playing in your 'Sweethearts.' You were sitting in the stage box. I saw you leave the box after the curtain had fallen on the piece preceding your play, and supposed that you had gone behind the scenes to direct."

"Wrong!" said Mr. Gilbert. "I left the box and left the theatre and never heard a word of the play."

Mr. Gilbert is of an extremely nervous temperament, and his incessant movement caused me surprise. He is never still for an instant, and I think repose must have fled when he opened his eyes on the world that he has represented in such a topsy-turvy guise. While I was enjoying the conversation with him he fidgetted every instant in his chair, now crossing one leg, now crossing the other, sitting on the edge and then shoving himself back into his chair; looking about the room and acting in a generally uneasy manner. I have since thought this eccentricity of movement was meant as a hint for my departure, and that in looking about the room he was in search of a gun or something else to quiet his inquisitiveness. Fortunately for me he couldn't place his eye on one and so I remained safe. I am not so easy to move when I get both feet planted.

I am told that "Dorothy" did not meet with such success in New York as was accorded to "Erminie." This shows the difference in the taste of the people in London and in the American metropolis. "Erminie" had but a short life here, and "Dorothy," born nearly two years ago, is still flourishing, and from all indications is likely to attain another year, for there is no sign whatever of any diminution of interest in the opera. "Dorothy" may almost say that "Men may come, and men may go, but I go on forever!"

I was talking the other day with one of the well-known men about town who has the entrée to all the West End mansions. He is intimately acquainted with Sir Morell Mackenzie and his family. He told me that this eminent physician is in receipt of \$1,500 per day from the German Emperor. Sir Morell Mackenzie is not only at the pinnacle of his profession, but he is one of the most generous men of the day. Notwithstanding the demand upon his time and its immense value from a monetary standpoint, he will always see members of the musical and dramatic profession whenever they call, and has never been known to accept a fee from one of them. He entertains magnificently, and his sumptuously furnished residence is open every week to receive his friends. His house has built within it a splendid hall that will hold comfortably 250 people, and he often grants the use of it for charitable benefits, &c. I am told on excellent and usually correct authority that Lady Mackenzie spends every week at her florist's not less than \$300.

A friend of mine, and one of the most popular concert singers and operatic artists in town, recently told me of an operation that Sir Morell performed on his throat. Said he: "I sat astride a chair in front of the window and hung on to the back. Mackenzie placed his reflecting mirrors on his forehead and placing my back to the window he faced me so that the light might strike on the lenses attached to his brow. Then

he told me to 'open up,' which I did. I had had a good deal of irritation in my throat which had annoyed me very much and kept me constantly clearing up an imaginary obstruction. He said that my uvula had become elongated, and inserting a small instrument into my mouth he said: 'Breathe out!' and as I was 'breathing out' click went something and it was over. Then after the whole thing was finished I began to feel silly and faint, and the doctor called his butler, telling him to bring up some of the '48 port. When it came he said: 'There, drink every drop of that.' 'I shall never get home,' said I.

"Yes, you will; that won't hurt you as you are feeling," and it didn't, for I finished the entire bottle and then walked home as straight as a string. That was a splendid operation—and such port I never before tasted. I am going down some day to see if there isn't another elongation."

Only one thing more. A chemist in London advertises "Effervescing Lozenges." You put one of these into the back of the mouth, and as it dissolves it sprays the throat like a small fountain. They are to be made with a concentrated cognac, so that there will be no necessity hereafter for going out to "see a man" between the acts. The patient who requires a stimulant to aid his recovery from the fatigue of sitting twenty minutes through an act may now sedately absorb a brandy and soda without leaving his seat. These new lozenges will be "grateful and comforting," and are already in great demand. E. P. HAWKINS.

FOREIGN NOTES.

....Theo.odd Rehbaum's new comic opera, "Turandot," has just been produced for the first time at the Berlin Royal Opera House with great success.

....The piano score of Richard Wagner's early opera, "Die Feen," which will shortly be produced for the first time at Munich, has just been published with K. Ferd. Heckel, of Mannheim.

....The Rossini Asylum in Paris for aged French and Italian musicians and singers of either sex will be opened in October by the trustees of the 5,000,000 francs bequeathed for the purpose by the composer.

....Seventy-nine Italian composers competed for a prize offered at Bologna for the best vocal scena with orchestra. The judges declared that not one was worthy of the award. Such is the state of musical art in the "Land of Song."

....Berlioz's comic opera, "Beatrice and Benedict," was produced for the first time at Carlsruhe on the 6th ult. under Felix Mottl's genial conductorship, and scored a really most pronounced success. The dialogue has been changed into recitatives, which Mottl is said to have composed with skill and fidelity to the musical spirit pervading the work. Here is a chance for the Metropolitan Opera House in the way of an important novelty.

....The new opera Massenet is writing for the Paris Opéra Comique is called provisionally "Pertinax," but does not refer to the Roman emperor of that name. The librettists are Alfred Blau and Louis de Grammont, and the idea of the work is taken from Shakespeare. The composer has written the principal rôle for the American soprano, Miss Sanderson, who has been engaged on his recommendation by the director, Paravey. She will make her début at the Opéra Comique in a revival of "Manon."

....The Bristol (England) Musical Festival, with Mr. Charles Hallé as conductor, is fixed for the week beginning October 15 next. The following works will be performed: Gluck's "Iphigenia," Mackenzie's "Rose of Sharon," Berlioz's "Romeo and Juliet," Sullivan's "Golden Legend," Mendelssohn's "Walpurgis Night" and Handel's "Messiah." There will be two miscellaneous concerts. The following principal artists have already been engaged: Albani, Trebelli, Patey, Lloyd, Banks and Santley.

....Gounod sang an air and duet from his opera of "Faust" before the directors of the Paris Opera the other day. It came about in this wise: The directors had consented, on the composer's recommendation, to hear a young soprano. None of the opera tenors being at hand, Gounod stepped into the breach and sang "Faust" to the "Marguerite" of his protégée. The "Gaulois" wants to know if there would not be huge receipts if Gounod, whose talent as a vocalist is well known to those who have met him, would consent for one performance to sing the entire part of "Faust."

....At Nantes a new lyric opera of "Hamlet" has appeared. The author, Aristide Hignard, is 65 years of age. He completed his score twenty-five years ago and published it twenty years since. Paravey, the present manager of the Opéra Comique and director of the Nantes Theatre for this season, consented to produce the work. It is written, in the classical Greek style, alternating between song and declamation, and the composer esteems this peculiarity to be more Shakespearian. Hignard is a pupil of Halévy, and in his score there are, according to local critics, pages of absolute beauty. They mention the scene on the esplanade between "Hamlet" and his friends, the finale after the act of the comedians, and the funeral of "Ophelia." En somme, the long wait of a lifetime gives to the patient composer negative recognition as a musician of studious talent, unequal to the requirements of the present day.

PERSONALS.

HE WILL WITHDRAW.—It is rumored that Mole, the first flutist of the Boston Symphony Orchestra, is one of several artists who have decided to withdraw from that organization.

A PITTSBURGH PUNSTER.—A musician of Pittsburgh, Pa., who plays upon words as well as upon several instruments, was asked, during the week, if he would perform a "Largo" by Händel, at a forthcoming concert. The wretched, graceless mortal, in whom the divine art had wrought no uplifting above the plane of street slang, assented to the request by simply murmuring, "Largo, Gallagher!"

GUALDI.—Amalia Gualdi, the original "Maffio Orsini" in Donizetti's "Lucrezia Borgia," died in Naples a fortnight ago.

VOGRICH.—Max Vogrich, the brilliant pianist and composer, sails May 16 for London, where he will give recitals during the season.

VIERLING.—The Milwaukee Musical Society produced last Tuesday, for the first time in this country, under Eugene Lünig's excellent direction, Vierling's new oratorio "Constantin." The performance is greatly praised by the local critics, and among the soloists Mrs. Anna Lankow, the contralto, seems to have best pleased the public as well as the critics. The "Sentinel" says: "The 'Lucretia' of Mrs. Lankow was a most artistic impersonation. She possesses a voice of great power and sympathetic to a remarkable extent."

STRAUSS.—Johann Strauss is at present rewriting his "Simplicius," which in its new shape will probably be first performed in Berlin. He is said to be also at work on a new operetta, the libretto of which is from the pen of Ludwig Doczy, the Hungarian, whose comedy, "The Kiss," met with such great success at the Vienna Burg Theatre a few years ago.

ALICE RYAN.—Among the promising *élèves* at present studying under Mrs. Marchesi is Miss Alice Ryan, daughter of Thomas Ryan, the veteran original member of the Mendelssohn Quintet Club. According to our Parisian correspondent Miss Ryan has been singing the past winter in several of the well-known musical salons of Paris with fine success. Her voice is a light soprano of considerable compass, beautiful quality, great carrying power and under admirable control. Miss Ryan is furthermore described as being an excellent *musicienne*—an inheritance from her gifted father—and to be young and pretty in the bargain.

JAHN.—The Emperor of Austria has decorated Director Wilhelm Jahn, of the Vienna Court Opera, with the Order of the Iron Crown, third class.

GRÜNFELD.—Albert Grünfeld, the pianist, met with great artistic success at Paris lately.

ELMBLAD.—Johannes Elmlad, well remembered here from the past season at the Metropolitan, made his début as "Hunding" at the Berlin Royal Opera House last week.

MOCKRIDGE.—Whitney Mockridge sings in Toronto May 7, 8 and 10 with the Philharmonic Society under F. H. Torrington. Sullivan's "Golden Legend" will be performed.

WIDOR.—"Music to a Walpurgis Night" is the title of the new work recently brought to England by the eminent French composer, Ch. M. Widor, and performed for the first time at the third of this season's Philharmonic concerts. The new work—it is in three movements: overture, adagio, allegro con fuoco (scherzando)—met with an enthusiastic reception on the part of the public and is favorably criticized by the majority of the London critics. There is some divergence of opinion regarding the merits of the first and third movements, but all unite in pronouncing the adagio one of the finest specimens of its kind produced in recent years. The "Times" alludes to it as "a perfect *chant d'amour*. Here genuine melody is poured forth in never ceasing currents till a perfect climax of passion is attained." The "Globe" says of it: "The intervening adagio is simply delicious; the melodies are exquisitely graceful and tender; the orchestration—delicate in character and mostly for strings—embellishes the leading themes, and the adagio is a most welcome addition to the Philharmonic repertory." The "Chronicle": "The slow movement a stream of essentially French melody, and by far the best movement of the work."

EMMA ABBOTT AGAIN.—A Philadelphia critic, in commenting upon Emma Abbott's "Lucretia Borgia," says: "For instance, in the scene with 'The Duke' where she begs for 'Gennaro's' life, one would think she was scolding her husband because he objected to a prolonged visit from his mother-in-law. She impersonates the 'Borgia' in such a sweet, placid, almost affectionate manner and looks so plump and pleasing that any jury in the country would acquit her of crime without leaving their seats."

A GOOD SELECTION.—George W. Chadwick has been selected to represent the American composers at Birmingham, England, this year.

A WOMAN'S WILL.—Aimée's will is likely to give the American and French lawyers in the case a good deal of trouble. The residuary legatee is Mrs. Laurent, trustee of the Orphelinat des Arts. The property remaining after the pay-

ment of all debts and expenses amounts to \$40,000. On September 20, 1886, having to undergo a difficult surgical operation, Aimée carefully drew up her will. She left her last wishes in her own handwriting, and as the document was a holograph one, no witnesses were required. After making several small bequests, she ordered that her tomb should consist of a little chapel in the cemetery at Nogent sur Marne, and the necessary funds were left to Michael Trecott. Her houses at that place were bequeathed to Albert Mariande, a supposed nephew, while the rest of the property at Nogent and in New York was left to Ricardo Diaz al d'Jena. This residue consists of jewels and pictures. The will shows no afterthought as to the ability or willingness of Mr. Albertini to leave the estate intact at his death. The question of a guarantee, which has been considerably mooted in American and French courts, is, after all, a piece of legal initiative which is not likely to be of much weight in a long run. Mr. Albertini is the legatee and the legal investor of the money derived from the sale of her effects. It is improbable that the French lawyers will be able to hamper Albertini in taking possession of a legacy which has been left to him in the clearest possible way.

The "Herald's" Paris correspondent telegraphs:

On Wednesday, the 16th inst., all the household effects of the late Miss Aimée will be sold at the Hôtel Drouot. The catalogue is long and interesting, and includes jewels of rare quality and beauty, handsome furniture, salon, dining and sleeping room sets, books, paintings, silver and gold table services, porcelains, bronzes and toilet articles. Among other objects which will be put up at auction the first day in Aimée's watch, a dainty bit of gold, with chain and trinkets. Aimée's stage ornaments include a gold diadem and three pairs of large pins ornamented with topazes. A number of gold and silver purses, chatelaine watches, bracelets, buckles, rings, brooches, turquoise buttons, scarf pins and many dainty articles of ladies' finery will be disposed of. The curious will have plenty of scope for speculation in wondering where the diva's trinkets came from.

The interest at the sale, however, will surely centre in Aimée's bedroom suite. It is of the Louis XV. style. The bedstead, which is beautifully carved, has four grooved columns supporting a canopy of transparent rose silk, on which is a border of knotted white bed fringe. The curtains are made of a white *crêpe de chine* shawl, embroidered with pink roses and having a border of old gold satin with antique embroidery. At the bottom of the hangings falls a knotted white fringe. Another bedstead of mahogany in the Louis XVI. style is upholstered in antique silk. A Louis XV. sofa is of red and white brocade satin. The dining room chairs are in the Henri II. style, in red silk. Six Dutch chairs are made with ornamental leather. There are also several handsome mantel ornaments of silver and bronze, a few old books, a Beaumarchais, two volumes of La Fontaine with engravings, Rousseau's "Contrat Social" and Rétié de la Brétanne's "La Paysanne Pervetie."

HILLER.—It will be three years to-morrow since Ferdinand Hiller died.

GRIEG.—Edward Grieg was the attraction at the London Philharmonic concert last Thursday. The Norwegian appeared in the fourfold capacity of composer, conductor, pianist and accompanist, and his works occupied the first half of the program. He played his A minor piano concerto most admirably, conducted his exquisite elegiac melodies for string orchestra and accompanied Carlotta Elliott's singing of two of his songs.

SEMBRICH.—The "Times'" Sunday dispatch from London says that Sembrich, who has been afflicted all winter with catarrh, has been ordered by her physicians to take absolute rest during the summer and will not go to England. Thus falls off one more of the few attractions offered by Harris for the Covent Garden opera season.

Kneisel String Quartet.

OUR portrait page this week presents the readers of THE MUSICAL COURIER likenesses of four artists the fame of whose quartet playing is abroad in the land. The Kneisel Quartet, of Boston, was organized for the season of 1885-6, its original members being Franz Kneisel, Emanuel Fiedler, Louis Svecenski and Fritz Giese, but with the beginning of the season of 1887-8, Otto Roth succeeded Mr. Fiedler as second violin. All of the men belong to the Boston Symphony Orchestra, Mr. Kneisel and Mr. Svecenski coming from Vienna with Mr. Gericke in October, 1885, while Mr. Roth is also a recruit from the same source of a year's service.

A few lines concerning the early associations and training of the individuals who comprise the quartet may not be amiss. Franz Kneisel, who has been Concertmeister of the Boston Symphony Orchestra for three seasons, though born in Roumania, is a German. When fifteen he joined Professor Grün's classes in the violin school of the Vienna Conservatory. This was in 1880. Having talent and industry he accomplished in one year the usual two years' course. Especial distinction followed his progress through the school. At graduation he played in public with pronounced success. Accepting the place of solo violinist at the Imperial Opera House he remained one year; during this time he frequently played at the Philharmonic and other concerts. Another year was passed as violin leader of the Bilsse Orchestra, of Berlin, during an extended tour; his success as soloist during this period was eminent.

Mr. Kneisel, both as solo violinist and quartet leader, has already earned high honors in this country. His performance of Beethoven's concerto on the occasion of his first appearance as soloist at the Boston Symphony concerts was pronounced by the most capacious as finished and warm violin playing as had been heard in Boston, while as an interpretation all united in saying that its spirit was unquestionably reverent and beautiful. In the quartet he is one of the few great leaders, while the sympathy and beauty of his tone are not surpassed by any.

Otto Roth was a violin pupil of Professor Bachrich, of the Vienna Conservatory; then with Professor Grün, of the same institution, under whom he graduated and received the diploma of his "artistic maturity." Mr. Roth soon entered the orchestra of the Imperial Opera House, of Vienna (the Philharmonic), and was frequently heard as soloist in leading concerts, a performance of Bruch's D minor concerto at the Kretschmar Orchestra's concert receiving the highest praise from local critics.

Louis Svecenski studied the violin during his youth while at college, but without his wish to become a musician being recognized by his parents. He succeeded, however, in attaining a position as a player before his studies had ended, and was a frequent performer at the concerts and a member of the orchestra at the opera of Agram, in Croatia. His classical course ended, the local government recognized his musical ability by giving him a scholarship in the Vienna Conservatory where he passed the usual three years in the violin classes of Professors Hellmesberger and Grün, receiving the diploma of his "artistic maturity."

Fritz Giese played a concertino for violoncello, by Romberg at his graduation from the Royal Conservatory at The Hague. Soon after, when eleven, his father arranged for him a concert trip through Holland, one of the results of which was to secure him the patronage of the king. The next three years were spent in studying with Grützmacher in Dresden and Jaquard in Paris, under the care and at the expense of the king. Completing this period he went to Gothenburg, Sweden, as first and solo violoncellist of the Symphony orchestra. A protracted concert tour in company with Maurice Degenreut followed, after which he returned to Holland for a year. He then came to the United States, and, as a member of important concert parties, spent five years. Back again to Europe, he was a little later secured by Mr. Henschel for the Boston Symphony Orchestra, with which organization he has remained.

The members of the Kneisel Quartet, it will be seen, have had histories; as individuals they were and are men of note, and it is not to be wondered at that the body formed by the merging of so much ability is signally strong. The success of this organization in the most rigid chamber music *répertoire* is due to the susceptible musical spirit which they each show, an absorption both in the aesthetic and physical beauties of the work in hand, and to their willingness to work. No quartet in this country of which we have knowledge rehearses as often or more faithfully than the group whose intelligent faces greet the reader to-day upon our title page, from sixteen to twenty meetings being considered little enough when preparing for one of their regular Boston concerts. They work intelligently and with enthusiasm; their quartet playing is superior to anything Boston has ever had and other cities are beginning to know and value it. In addition to six regular concerts each season the Boston duties of the Kneisel Quartet include four for the Euterpe Society, four in conjunction with Mr. Louis Maas, pianist, and numerous single engagements. The quartet gave one concert in New York during the present season and one in Baltimore, while many a New England city has had the inspiration of a quiet hour with them. It is not improbable that another season may mark the establishment of an even wider circuit of usefulness. The success of the Boston concerts of the Kneisel Quartet is quite unparalleled. They are given in a hall seating about five hundred, tickets are offered for the course and are all eagerly bought; when the sale for the current season was about to begin there might have been seen a line of fifty people in waiting. Fifty people in line to buy tickets for chamber concerts! Surely some influence upon art has resulted from the devoted labors of this brotherhood of artists.

—Mrs. Blanche Stone-Barton will sing in Newburgh on the 28th.

—The Summer Promenade Concerts in the Boston Music Hall will be conducted by Franz Kneisel. They will begin soon and will probably be discontinued during very hot weather.

—The New York College of Music will have its yearly school examination May 16 and the closing concert will take place May 26, at Chickering Hall, on which occasion medals offered by Messrs. Chickering & Sons, Mason & Hamlin, Albert Weber, and Victor S. Flechter will be presented to the best students. Miss Berthe Pemberton, on whose excellent piano playing we have already commented, will on this occasion play Scharwenka's brilliant B flat minor piano concerto. Director Alexander Lambert announces that the college will be open this summer for a special course under his own personal supervision.

—As an addition to funny incidents on the stage you should hear about the scrubwoman who made her début in "Martha" last Monday night. It was in the forest scene. The main part of the costume of the new character was an old red shawl, and her general appearance left no doubt about her duties. She thought she was walking across the stage behind a scene, but she was in full view of the tittering playgoers, who made the singer blush and falter because he thought they were laughing at him. The stage manager and his assistants on both sides said in subdued yells, "Come off!" but the poor bewildered woman didn't know where to turn, and in trying to go all directions at once stood still. The audience recalled the singer afterward in order to assure him that he was "all right."—Philadelphia "Inquirer."

HOME NEWS.

—Miss Emma Abbott was at the Everett House last week.

—Mr. Gustav Hinrich has organized a good English opera company and will open his season at the Grand Opera House, Philadelphia, May 26.

—Mr. Eloi Sylva and Mr. and Mrs. Pierson and Barton McGuckin returned to Europe last week, after having tried and failed as "managers of the National Opera."

—Mr. Jannotta, formerly of Cincinnati, Ohio, and more recently of Boston, Mass., announces that he has located in Chicago for the purpose of giving instruction in vocal culture.

—Maud Powell has been engaged for the M. T. N. A. Convention in Chicago, and will appear in that city July 4, after which she will make a short Western tournee through Missouri and Kansas before starting for Europe.

—"In the Leipzig professor, Henry Schradieck, we have a true Schumannist."—"Cincinnati Courier."

Now you have done it! We shall soon have Wagnerists, Lisztists, and Saint-Saënsists, to say nothing of Tchaikowskyists.

—Mrs. Laura Schneider, assisted by B. F. Reinmud, baritone, gave an interesting piano recital April 30, at Columbus, Ohio, and played compositions by Beethoven, Bach, Händel, Floersheim, Joseffy, Moor, Smith, Maas and Saint-Saëns.

—The production of "Nadja" at the Casino on May 14 will be the first representation of the opera on any stage. It has been accepted for the Avenue Theatre, London, and Mr. Chassaigne will produce it there soon after its presentation in this city.

—Miss Louise Veling, the young pianist, gave a successful piano recital at Heppes piano rooms, Philadelphia, Monday, April 30. Her program, a large one, was also most comprehensive in style, and her playing was highly praised by the local critics.

—The benediction service of the new chancel organ at St. John's Church—the organ is one of Jardine's best specimens of chancel organs—was held last Friday evening. The choir master of the church is Charles H. Thompson, and Edwin Rake is the organist.

—Max Strakosch, the impresario, who has been ill for the last few weeks with creeping paralysis, is now very much better and there is hope of his recovery. His physician, Dr. Francis H. Kretz, of 149 West Twelfth-st., reports him as being quite out of danger.

—The Buchtel College, of Akron, Ohio, gave a grand concert April 27 in their new building, and Fanny Bloomfield, pianist; John Beck, violinist; Wilson G. Smith, accompanist, appeared. The program was a varied one, and was splendidly interpreted.

—The Chamber Music Union, of Kansas City, Mo., gave a concert Thursday evening, May 3, the program consisting of compositions by Beethoven, Liszt, Rossini, Moscheles, Gade, Mendelssohn, Weber and Saint-Saëns. Mr. E. A. Pott is president of the organization.

—A testimonial entertainment was given by combined concert and church talent last Friday evening, at Masonic Hall, in this city, and was tendered to J. B. Rose. Many prominent artists appeared and the committee of arrangements was headed by R. M. Walters, Marshall P. Wilder and others.

—Further evidence that the world does move is found in the fact that the music committee of the Boston public school system, after about twenty years of delay, has at last begun a practical examination of the methods followed in the musical instruction of the public school scholars. Good results are likely to follow.

—The sale for the Cincinnati May Music Festival assures the financial success of the undertaking. The subscribers' tickets already sold have brought \$26,400 to the treasury, and \$6,855.50 has been paid as premiums for choice of seats. The returns, therefore, now amount to more than \$33,000, with many seats yet unsold. The receipts thus far exceed those of 1886 by more than \$19,000.

—Wednesday evening, May 2, the Northwestern Conservatory of Music, of Minneapolis, gave a concert at Dyer Hall, under the direction of Charles H. Morse, the program consisting of original compositions for four hands by Max Zenger, Carl Reinecke, Schubert and Moszkowski. Mrs. H. W. Gleason and Walter Petzet were the pianists of the evening and Miss Julia May was the vocalist, and sang selections from Raik and Wagner.

—Edward Lloyd, accompanied by his wife, Miss Valliers and N. Vert, the well-known musical agent, arrived by the Etruria Sunday night. They were met at the pier by Mr. Robert Neale, M. Bachur, the American representative of Novello, Ewer & Co., and L. M. Ruben. Mr. Lloyd is a highly pleasant looking gentleman, middle age, of robust and healthy appearance. He stated to a reporter of THE MUSICAL COURIER that he was very anxious to make a favorable impression in the United States, but his contract with the directors of the Cincinnati festival prevents his appearance anywhere

else this season. "Mr. Lloyd's engagements in England are very numerous," said Mr. Vert, the popular agent, "but if possible we will return to New York next spring, if satisfactory arrangements can be made."

—A private musicale was given May 4, at Newark, at which Miss Mary Dunn sang and Conrad Ansoerge played an excellent program consisting of selections from Beethoven, Haydn, Schubert, Schumann, Chopin, Faure and Liszt.

—We have received the following "special dispatch":

BOSTON, May 7.
Editors Musical Courier:
A. D. Turner died at home, in Maine, last night. Sketch of life next week.
LAUDER, Correspondent.

—Some new American music was interpreted at St. Stephen's Roman Catholic Church, in Twenty-eighth-st., last Sunday. Mr. Frank Van der Stucken's new song "Resignation" ("O Salutaris"), was sung for the first time by Miss Mary Dunn, the solo soprano, and a new "Kyrie," by F. G. Dossert, the organist of the church, was rendered for the first time by the choir.

—The route of the Mendelssohn Quintet Club is May 9 and 10, Toronto; 11, Lindsey; 12, Brockville; 13, Quebec; 15, Three Rivers; 16, Cornwall; 17, Gouverneur, N. Y.; 18, Oswego. The Mendelssohn Quintet Club has had a remarkable season and will not complete its tour until the end of the month, which will make it a season of eight months. During all this time the club rarely passed an evening without giving a public performance, a record which is unprecedented.

—The Charleston (S. C.) daily papers give glowing accounts of the performances of two musical prodigies, Daniel and Bertha Visanska by name, who play on the violin and piano. They performed at a recent concert in that city compositions of the classic masters, and after the concert a request for a repetition of the concert was enthusiastically called for, and the request may be granted in the near future. The promising children, who are very young yet, hail from Columbia, S. C.

—The Arion Club, of Providence, Jules Jordan conductor, will close its eighth season by a performance of Mendelssohn's "Elijah" on Tuesday evening, May 15, with the following soloists: Miss Bessie Howell Grovesteen, soprano; Miss Gertrude Edmonds, contralto; H. H. Brown, tenor, and William Ludwig, baritone, with an orchestra composed entirely of members of the Boston Symphony orchestra. A new organ just completed and placed in Infantry Hall will be used.

—Miss Gertrude Griswold, in conjunction with Miss Nettie Carpenter, Mrs. Anna Bulkley Hills, Miss Virginia Rider, Messrs. Toedt and Arveschou, gave a concert Monday evening last for the benefit of St. George's Seaside Home for the Poor. Miss Griswold gave some interesting vocal solos in which she displayed her excellent method and voice. Miss Nettie Carpenter played beautifully Wieniawski's "Airs Russes," and to an overwhelming encore responded with Sarasate's arrangement of Chopin's E flat nocturne. Miss Carpenter's broad musical tone, fine intonation and finished technic were never heard to better advantage. Messrs. Agramonte and Gori were the accompanists of the evening.

—A private concert was given in aid of the Homœopathic Medical College and Free Hospital last Wednesday evening at Chickering Hall. Miss Emily Winant, although suffering from a severe cold, sang Tchaikowsky's "Sehnsucht" in her usual superb style. Richard Hoffmann played in a very finished manner some Chopin numbers. The Berkeley Quartet (vocal), Schumann Quartet (piano) and select choruses from the Rubinstein and Mendelssohn clubs, under the direction of Messrs. W. R. Chapman and Joseph Mosenthal, volunteered their valuable services. Messrs. Dannreuther and Hartdegen played, with Dr. Allen and Reinhold Herman, a meditation by Tours for organ, piano, violin and cello. Dr. Louis Maas' charming "Will o' the Wisp" was again sung by the Rubinstein Club, and only confirmed the favorable impression it created on its first hearing. Francis Fischer Powers, a gentleman with a powerful and rich baritone voice, sang some selections pleasantly, but needs more variety and intensity in his style. Mrs. C. M. Raymond-Cary was prevented from appearing by sickness. Miss Wina filled her place.

—The ceremony of the unveiling of the memorial monument to Dr. Leopold Damrosch, erected by the Oratorio, Arion and Symphony societies of New York, took place last Saturday afternoon at Woodlawn Cemetery in the presence of about six hundred people. The grave and monument of Dr. Damrosch are just on the brow of the hill. The monument itself was draped with an American flag when the people assembled, but when, during the ceremonies, the flag was removed, there was disclosed a beautiful statue of Minerva sitting in a Grecian chair. Helbig, of Dresden, designed the statue and Carra, of Rome, chiseled the features. The committee of the various societies that had charge of the preparation of the statue were all present. The representatives of the Oratorio Society on the committee were J. J. Wilson, the treasurer of the committee, S. M. Knevals and Mr. Bliss. The Arion Society's representatives were J. P. Werner, the secretary of the committee; Judge Nehrbaas and E. M. Burghard. The Symphony Society was represented by John C. Brown and Joseph H. Brown, the chairman of the committee. Among others who were present were C. M. Vom Baur, president of the Arion Society; Frank Van der Stucken, the con-

ductor of the Arion; Frank Ehret and the Rev. Dr. William H. Cooke. The latter delivered the address. The choruses of the Arion and the Oratorio societies then sang several appropriate selections.

—"The Musical Herald": *Ques.*—Is there any way by which I can learn to improvise on the organ? I usually—in fact, always—play printed voluntaries. But I think most organists improvise, and I fear I am not quite "up to the mark" if I am unable to, also. What would you counsel?

Ans.—We should like to use the very largest letters of the very largest posters on the street fences when we reply:

DO NOT IMPROVISE!

Why should you? Is not your printed organ music good enough, far better than the improvisation one usually hears in church? Because the young fellow who plays the organ in the next church spends five or ten minutes of each service in see-sawing on the tonic and dominant; and because the agile young woman at another church wobbles aimlessly along with a melody (?) on a regular tooter of a stop partially overwhelmed by some too original chords on the swell; and because Mr. Schwusch, Mus. Doc., pours vials of wrath, in the shape of diminished sevenths and augmented sixths and triple suspensions, on the devoted heads of a long suffering congregation, do you, too, aspire to make a fool of yourself? *Cui bono?* No, beloved friend. Play good music on God's day in God's house.

The Kentucky College of Music and Art.

GARRITY AND GEPPERT—HOW NAMES ARE USED TO BOLSTER UP AN ALLEGED MUSICAL ENTERPRISE—WILL THE RIGHT REVEREND BISHOP DUDLEY, D. D., ETC., RISE AND EXPLAIN?—ALSO CHESTER A. MAYER, M. D.—ALSO MATT. O. DOUGHTERY, ESQ.—DOES THE HON. HENRY WATTERSON FATHER THE GARRITY-GEPPERT INSTITUTION?

DEAR MUSICAL COURIER—Early in November, 1887, a letter came to me on very stylish, elegant paper, headed with engraved business card "The Kentucky College of Music and Art." I was pleased with the very flattering position offered me, especially as I was contemplating a voyage to Europe, having closed my Nashville music school after a most disastrous expenditure of time, money and patience; but the Kentucky College of Music letter, written by a person signing himself, "William Geppert, business manager," prepossessed me, all but the vulgarity of its closing sentence, which was: "If you would like to come here write me as fully as possible concerning your experience, methods, &c., and do not be at all backward about blowing your own horn."

This tricky sentence spoiled the whole thing, but as the names of the Right Reverend Bishop Dudley, D. D., Chester A. Mayer, M. D., and Hon. Henry Watterson were given me as gentlemen among the board of directors, by the advice of friends I visited Louisville to look into the matter, bringing letters of introduction to the above named gentlemen. Unfortunately all were cut of town, but I saw Miss Garrity, the president, and William Geppert, her business manager.

Miss Garrity, a pretty young woman, a photographer by trade, assured me everything was as represented; that the college buildings had been leased for a term of years, that the college was richly endowed, soon to be incorporated and had plenty of money to back it; that she, as a business woman, merely acted as figurehead for those who had planned and were pushing the thing, and that she had employed Mr. Geppert to do the work of a clerk, under the title of "business manager," but that, as a business woman, she would keep control of the books and business herself; that she had been eight years with Dr. Ziegfeld in the Chicago Musical College and thoroughly understood the working of a college. I was pleased with her evident business talent, and when she assured me that the first people in the city were interested in the success of the college, had registered their names as patrons and only awaited the coming of competent teachers to send their children I decided to accept her offer, for the patrons' names given me were of the best people in Kentucky.

At last, advised by friends to whom catalogues with names of the board of directors and "lady visitors" had been sent, and assured that Mr. Gonzalo Nunez, of New York, and Mr. Adrian Primrose, from Leipzig, would be my aids in *les bonnes traditions* of musical art, I came to Louisville. From the moment I entered the college I saw that the promises made, the assurances given in November were, *nil*. The piano department, under Henry F. Geil, was in good hands. That was doing admirably, as it deserved. My own vocal class was the largest in the college, but when I was told that I must immediately begin training pupils for the operatic stage, prepare them for concerts to be given monthly, and coach them up for a grand exhibition of the college in July, I refused—or rather declared my inability to give operatic instruction to the pupils in my charge, or to force and strain the sweet young voices of a few society girls intrusted to my care, for the sake of advertising that or any college.

My address before the Music Teachers' National Association last summer (an essay which the editor of the official report has omitted in the current issue of that brochure) will assure the musicians who may read this statement that when Octavia Hensel stoops to deceive by fraudulent humbug she

will be a fit candidate for admission to Blackwell's Island or the Bloomingdale Insane Asylum.

The Kentucky College, by non-payment of my salary as per contract, have cancelled every obligation to them on my part. I consented to return merely to complete the term of lessons owing to pupils, but have now left the college. The insupportable incompatibility of the statements made me by the president and business manager, the former declaring the college is very rich in its endowment and incorporated at \$50,000, with a board of directors fully competent and willing to uphold their president; Geppert's assurance that he has spent all his money in running the college so far, and that all it has to support it now is Miss Garrity's shop; then the members of the board of directors whom I have seen insisting they know nothing of the college, never knew their names were to be used as a "board" until they saw them in print—well, the whole thing is confusing and strikes me as a boom for the photograph shop—a photograph annex concern rather than a bona fide college of music.

Notwithstanding that the Geppert-Garrity combination owe me over \$150, which they deny, because the business manager, Geppert, hasn't kept the Garrity books correctly; notwithstanding they have caused me infinite annoyance by persistent, petty deceptions, I would hold my peace as a gentleman should; but now that I have left the college the president is shrugging her pretty shoulders, declaring that she and Mr. Geppert have heard such—(shrug)—"Ah, well, such, you know, compromising things of Octavia Hensel," it was for their interest "to force her to leave; she was a disadvantage to the college. Her record at Nashville was—well" (shrug); and "Cincinnati musical people had confided many queer things to Mr. Geppert" (who has been there to engage another vocal teacher), "compromising in regard to Miss Hensel," &c.

This comes to me directly from the organ teacher at the college, to whom the president said it.

Well, here I am, calmly waiting to know the crime, the compromising things, the queerness with which I am charged. I demand from every honorable, noble minded musician, teacher, journalist, society man or woman who knows me, or who knows of me, to aid me if possible in tracing the slanderous, false accusers, envious, jealous natures waiting to stab me in the dark. I ask my enemies to openly declare themselves. I have been a teacher for thirty years, my name is well known in the ranks of musical critics; that I am a sworn enemy to humbug and fraud and carry a free lance pen with which to burst bubbles is also known, and I am glad of it; but here in Louisville where I have found some admirable teachers and musicians, I shall take my stand and persistently call up the musical John Sullivans who would like to boycott or annihilate me and openly defy them. I am tired of the underhand lying and deceit of cowardly assailants. When snakes in the grass attack me I am powerless to save myself; when an enraged cow or woman bears down upon me I can level my revolver; when my equals in rank, socially or intellectually, assail me, I can meet them face to face, and will cast aside shield and spear and gladly meet death if they can bring one compromising shadow over the nobly, striving, womanly life I have led for fifty years. OCTAVIA HENSEL.

THE FONDA,
LOUISVILLE, Ky., April 26, 1888.

LUTZ.—The Gaiety Company, of London, will shortly make a tour through this country, appearing in several burlesques which have lately held the boards at the Gaiety Theatre. Their place is now being filled by Augustin Daly's company, which opened on Thursday last with "The Railroad of Love," which, according to advices from London, was only a mediocre success, the redeeming feature being the acting of Miss Ada Rehan. The advent of the company here will be chiefly notable, from a musical point of view, from the fact that Mr. Meyer Lutz, the musical director of the Gaiety, a position he has held for many years, will accompany them. Mr. Lutz has for many years been in the front rank of musicians in the British metropolis and for some time has been organist to the Grand Lodge of the Freemasons. He has also been organist of St. George's Roman Catholic Cathedral, Southwark, for twenty years. Among his most notable compositions have been a "Dies Irae" and a "Miserere," this last a really fine work. Some six years ago an opera by him, "Black Eyed Susan," was produced in London and was favorably spoken of by the critics. Like so many of those who are conspicuous in the musical world of London, Mr. Lutz is a native of Germany. When the Alexandra Palace at Muswell Hill, in the north of London, was opened, Mr. Lutz was called to the post of musical director, and though he did not have at his command the resources of Mr. August Manns, his rival at the Crystal Palace at Sydenham, in the south of the English metropolis, his management was in every way a success.

Miss Pounder (who has been having a wrestling match with the keyboard of the piano)—"Have you a sensitive musical ear, Mr. Tympanum?" Mr. T. (more candid than polite)—"Yes, I am sorry to say I have."—"Boston Budget."

It has never yet been decided by competent authorities whether snoring is vocal or instrumental music. Calling it "sheet music" doesn't settle the matter at all.

A recent song is entitled "The Old Church Bell." The young church belle, however, will continue to boss the choir.—"Boston Courier."

Art of Another Kind.

LADIES who belong to the musical profession and to the musical world, those who appear publicly and those who attend concerts and operas, know that the house of McCreery & Co., Broadway and Eleventh street, one of the leading dry goods houses of this city, carry extensively high-class novelties in dry goods, silks, cottons or woolsens, &c. For spring and summer wear they will exhibit this morning the highest novelties in laces in a variety of designs. For overdresses, in 40 to 56 inch widths, the black are special leaders. These goods run in very fine embroidered nets and grenadines and are an entirely new article, just out this season; the dark and light shades of blue, salmon, cardinals, heliotrope, Nile green, white and mauves being very handsome.

In nets and flounces lace novelties are to be seen in Spanish, guipure and Chantilly, hand run Spanish, marquis flounces and white hand run Spanish; also Normandy, Valenciennes, Chantilly and hand run Spanish. In trimming widths draperies and flounces are in duchesse and point laces. The laces run from 36 to 40 inches wide. The handkerchiefs and bridal veils shown were very choice and elegant in design in point lace and duchesse. These laces are very appropriate for the trimming of summer garments or other uses. The white cream laces are in Chantilly, with full lines of all shades in 54 inch Russian nets and elegant lines of new designs in Chantilly, hand run Spanish and marquis laces for summer wear. In trimming laces they will certainly prove very attractive offerings.

In addition there are all the newest styles in fine linen handkerchiefs for ladies, gentlemen and children, as well as embroideries in full lines of the newest designs in Hamburgs, mulls and cambrics. A very desirable trimming to go with changeable silks, cloths and wool goods is a very stylish line of metal embroideries in Persian effects in every color and shade. In blacks the mohair trimmings are something exquisite in design, the blacks and colors being in all widths.

For entire overdresses there are to be seen metal embroidered flounces, 40 inches wide, on figured black lace. An entirely new thing is an embroidery on a plain net of white tulle in solid metals, with gold and silver threads running throughout in designs of flowers of various colors.

Side panels for dresses are shown in steel on black, hand made, the steel beads being embroidered on a peau de soie. Another panel is in Persian colors on solid velvet, the velvet being cut away to show the open work of metal effect; the embroidery is in flowers of mahogany shades. Something in the same order is a panel of metal of a Gobelin blue on silk instead of velvet. In connection with these panels there are shown lines of blue colored trimmings, black passementeries and rich lines of jet trimmings, panel bands, ornaments and gimps, as well as lines of painted flower designs in glacé sash ribbons 10 inches wide and satin watered stripes, as well as every imaginable trimming for bonnets—some are in Persian style of woven metal goods, others are of satin with raised velvet figures of birds and flowers of gorgeous hues.

In spring and summer dress silks for costumes, street or evening wear, they exhibit glacé changeable grounds in all the new changeable tints, with little dashes of velvet in them, in odd and curious figures; also changeable glacé fancies, pompadour stripes, with pin head stripes alternating to match the plain pin head silk. There are four colors in every one of the fancies and two colors in the plain. The "glacé grosgrain" show two colors, in solid stripes, with a small dot running all through the fabric on the stripe.

The "Cluny stripes" are on a "grosgrain" ground and in all colors, and can be used with any plain fabric, Henrietta, cashmere or plain silks. A "plaid stripe" shown was of small checks, alternating with a stripe running lengthwise in three colors in an "Indian Tussock." The "surah satin stripes" show but two colors. The "hair line stripes," full glacé, are just the thing for an entire suit, as they show all the new changeable effects and are extremely pretty.

Something suitable to be made in combination is a bordered changeable "peau de soie," it has a small stripe to match the coloring and fancy. The border is 1½ inches on each side. The same style of goods are also in "glacé changeable" and in a peau de soie ground of solid colors, with "moiré française stripes," to be made up in combinations of a plain peau de soie silk. The same style is shown in changeable effects. There is a new silk in "glacé ombre" in larger stylish stripes for the fancy, to be made up with combinations of small "ombré stripes"—these stripes are shown to be sold without any plain material. Novelties and odd figures prevail throughout all these goods.

For evening, reception or street wear, the "Chéac" makes up very handsome. It is a light ground silk with shaded stripes underlying the figure. Silks for evening wear or weddings are shown in white faille française, in innumerable tints, the fancies running in gold and tinsel figures showing very odd styles and designs. In silks, it is specially to be noted that for this season "foulards" have been largely superseded by the new weave called the "Tussock," made on very much the same order as the India, only the figures are smaller. An exhibition of this character is rarely met with in a ramble through an ordinary dry goods establishment and warrants the assertion that it will afford pleasure and profit to all the readers of THE MUSICAL COURIER to pay a visit to McCreery's.

Buffalo.

BUFFALO, April 30.

TWO orchestral concerts, with Miss Effie Stewart and "La petite Patti" De Lussan as soloists, and the second Vocal Society concert, when "Joan of Arc" was produced, are my stock in trade this time. The first of these was the last (eighth) of the season and the second a "testimonial concert," intended to reduce the deficit of \$3,500 incurred by Mr. Fred C. M. Lautz, Buffalo's Higginson, who so nobly and generously took the financial responsibility in the matter. A word concerning the concerts may be interesting.

For two winters Mr. Dannreuther, now in New York, of the Beethoven Quartet, had given a series of weekly "string quartet" concerts, à la Leipsic Gewandhaus. He had as collaborators able men, engaged only the very best soloists and was enabled to present master works in a masterly manner. In this his wife, a thorough and educated pianist, was of much assistance. But string quartets, however interesting to the musician and music student, become monotonous, and especially so when a weekly dose is administered and that only the heaviest sort extant. People went, said "Oh!" and "Ah!" "Heavenly!"—and yawned, or inwardly wished that it was over or that they would play the "Turkish Patrol" or at least something as light as the Boccherini minuet.

It was musically ideal, but popularly an ordeal, this Beethoven-Schumann-Haydn-Mozart-Dvorak-Smetana-Svendens music. However, Mr. Dannreuther educated his listeners greatly; to this day his doings are cited. Then he left, and there was a mighty howl.

The next season, 1886-7, the officers of the quartet organization agitated a full orchestra scheme, and it became the "Philharmonic Orchestra," of some forty members, under Nuno, Johann A. Beck, of Cleveland, came within an ace of wielding the baton, and it is my firm conviction that he let slip a splendid opportunity. There is no more earnest, educated, able man in these parts. Under Nuno, with Jacobson brought here from Toronto as leading violin, a violin player of some experience, but a sarcastic, unpopular individual, and Corell as solo 'cellist, a thoroughly able musician and the first fiddler's direct opposite personally, in this first season many standard works were played, recognized leading classical works. The soloists were mainly local singers and players; of these I recall Mrs. Luther, Mrs. Fredericks, Miss Barnes, Miss Sears, Mr. Corell, Mr. Riesberg, and others. They went off with much éclat in Liedertafel Hall, and produced a universal de-

sire for "more" this season. The well-known soap manufacturer, Mr. Lautz, put his shoulder to the wheel; Mr. John Lund, who had been called here as conductor of the "Orpheus," was made Capellmeister, with Mr. Louis Kapp, of New York, as his concertmeister, and the concerts were given.

Under Lund not so many standard works were given, less important compositions were presented, but in much better form, more perfectly than the big things of last year. In this he probably acted wisely. The soloists were mainly from New York, of the Metropolitan Opera Company, and so on. At the end of the season the expenses had been \$3,500 more than the income; speeches were made, there was much enthusiasm, and the tangible result was the extra concert, with the charming De Lussan. The large Music Hall was very full, the greater part of the debt was wiped out, and we are promised a continuation of these concerts next season, "with an enlarged and better orchestra—the conductor couldn't be," as the "Commercial" man said. Those who know that Lund is a heavyweight of 6 feet or more appreciate the *mot*.

De Lussan sang the "Queen of Sheba" aria (Gounod) gloriously, and her songs in her own way, so full of chic, élan, go, style—call it what you will! She wore a marvelous combination of pink and white, and looked—well, like the "Queen of Sheba" might if she were an American girl! With the Svendsen "Romeo and Juliet" and the Vorspiel to "Lohegrin," the orchestra covered themselves with glory.

Miss Stewart sang nicely in the previous concert, but had a cold; selected Beethoven's "Ah! perfido," rather beyond her, and had to cope with the recollection of Fischer of the previous concert. The Schubert "Unfinished" symphony and Rubinstein's "Feramors" were the chief numbers.

"Joan of Arc" cantata, by Gaul, received under Mr. Mischka a worthy and successful production; with Misses Gethofer and Hawley, Messrs. Dunman and Bartlett as the solo artists. At the June Festival Thomas and orchestra hold forth. Berlioz's "Damnation of Faust" will be given again. Miss Sears sang in "Iolanthe" last week in Lockport.

This nearly completes my report for this season.

C. SHARP.

Music in Baltimore.

BALTIMORE, May 5, 1888.

THE Boston Symphony Orchestra, under Mr. Gericke's direction, gave a concert at the Lyceum on Wednesday evening. The program consisted of Berlioz's "Benvenuto Cellini" overture; aria from "The Prophet," by Miss Meisslinger; suite in F, by Moszkowski, and the "Meistersinger" Vorspiel.

The season of the Oratorio Society closed with a successful concert on Friday night. Händel's "Samson" was produced under the direction of the society's conductor, Mr. Fritz Fincke. A good deal of cutting took place. Miss Emma Juch sang the soprano part with splendid effect. Miss Gröbl sang the contralto part. Mr. Harold Randolph played the organ. Rossini's "Inflammatus" and choruses from Rubinstein's "Tower of Babel" were also given by the society.

A French opera company has been giving performances here at the Holiday Street Theatre at much financial loss.

I quote from the "Sun" of May 5: Prof. Matthew Schmalz, a well-known music teacher of East Baltimore, committed suicide yesterday morning by hanging himself to the bedpost with a clothesline at his home, 1415 Gough-st. (He retired unusually early Thursday night, and about 4 o'clock in the morning was heard moving about the room. He then went down in the yard, returning in a short time. Nothing was seen of him until about 7 o'clock, when a neighbor going out in the yard happened to glance up to the professor's residence and saw him apparently standing beside the bed with his head resting against the post. His face had a ghastly appearance, and the neighbor, thinking something might be wrong, called the attention of John Seabreeze, a painter, to the professor's strange appearance and peculiar position. Mr. Seabreeze went into the house and notified the family. An investigation proved that the professor had taken his life. Sergeant Jones, of the Eastern District, was notified and cut down the body. Professor Schmalz was sixty-three years of age, and up to a few weeks ago led a very temperate and exemplary life. To the surprise of all who knew him, he suddenly developed a great love for liquor, and is said to have been seen a number of times under its influence of late. By paying strict attention to his profession he gained a large number of patrons and was respected by all. His tragic death was a severe shock to all his friends. The suicide seems to have been carried out with great deliberation, and it required a very considerable study to put it into execution. The bedpost is not as tall as was the professor, and he must have held his feet from the floor when the rope was first adjusted about his neck. He leaves a wife and four children."

HANS SLICK.

...A cable dispatch from London, dated April 27, says:

Helene Crosmond, a prima donna, committed suicide in a cab in Piccadilly on Wednesday night. She had signed a contract with Mr. Harris of the Drury Lane Opera Company, but owing to a misunderstanding she tore up the contract in a fit of temper. Later she tried to reopen negotiations, but Mr. Harris had in the meantime engaged a substitute. The affair brought on a nervous illness, and she nearly died from the effects of an overdose of narcotics, which she had taken to relieve neuralgia. She bought the revolver with which she shot herself three days before committing the deed. Mrs. Crosmond was the daughter of Madame Rachel. She was much respected in the profession, and had been unfortunate and was in straitened circumstances. She married a wealthy City merchant, who died soon after the marriage.

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THERE are not many men in the piano trade to-day who could be entrusted with the management of the great Chickering interests with safety. In our mind's eye we recognize only two such men, and both of these have demonstrated that they are exceptionally gifted with executive as well as administrative abilities. Only such men as possess these abilities and talents should be permitted to assume the business management of so large an institution as Chickering & Sons.

PAUL VON JANKO, in a long article contributed by him to the Leipzig "Zeitschrift für Instrumentenbau," states that there are now 160 pianos with his keyboard in use made by various German piano manufacturers. He says that he is under the impression that some of these pianos had been exported to this country. There was one on exhibition for quite a time at the warerooms of Kranich & Bach in this city. It was a German parlor grand.

NOTWITHSTANDING the unusually bad weather and the bad state of the roads, there is considerable piano trade in Canada at present. In Montreal, Willis & Co. are erecting, in the very heart of Notre Dame-st., a music hall and piano warerooms second to none in Canada. At present the Newcombe & Williams factories, of Toronto, are running at nights to furnish Willis & Co. with stock, which is surely news from Canada. Also, Williams, of Toronto, is building a factory which he claims will be three times as large as the present one, which is the largest in Canada now. It is intended to run both factories. The Williams warerooms, lately remodeled, in Toronto, are attracting attention in the illustrated papers. They all long there for unrestricted reciprocity with the United States, which, no doubt, is a question of time.

THE writer of the London letter (which will be found in our musical department), Mr. E. P. Hawkins, writes to us:

The question has arisen, Can English makers of American organs use the words "American organs?" Under the new Merchandise Marks act there is a doubt if this can now be continued. Some declare that the use of the words merely implies the adoption of a principle and is not intended to convey to purchasers that the organs were made in the United States.

I do not know if anyone here will actually bring the question before the customs officials, as there are but two makers in England who amount to anything, and their sales are so limited that the probability is that no one will trouble himself to inquire into the matter. What I remarked in a previous letter is, though, undoubtedly true; stenciled instruments sent into England are liable to seizure. As there is so much rubbish of the kind imported into Great Britain it is more than likely that some of the firms legitimately interested in productions of this class will take the matter in hand and prevent further importations.

The syntax of the English language can never be quite over come by foreigners, especially those who learn it after maturity. The idioms would make idiots of some people. The astonishing multiplication of the meanings of the same word, and the extraordinary pronunciation of words that on their faces bear an entirely different sound, would puzzle any one but a linguistic analyst. That is merely preliminary to the following. I excerpt a few choice phrases from catalogues that I have received from makers of pianos in Germany. Look at this and weep:

"I beg to hand you my catalogue with the Assurance. The best very quality of materials employed no doubt in all instruments. The tone superior the exceeding notorious durability of my pianos recommend themselves for exportation. As my pianos resist by their solidity to all of different climates—of what I possess remarkable Proves!

"A 5 years Garanty is given to every piano of my Factory."

Another! Prepare to weep some more:

"It is a honor for us to advertise our friends that we got the Highest Award. This is since the year of 1880 the fifth award. Adding these distinctions to them had in former years we soon get a rather considerable series. * * *

"These facts not only confirm the universal reputation of our house, but also approve, that our fabrication is continually with success, in the first ranges of the movement progressive and perfective of the art to construct Pianos."

THE STENCIL IN EVERYDAY LIFE.

THE stencil is not, as might naturally be supposed by our readers, confined to the piano trade. From the Book of Job to Carlyle, men to whom shams were loathsome denounced it in fiery utterances, pitched in keys ranging from the lofty epic to the witty sayings of Pasquin, the famous Roman. Alas! that human nature is prone to sham; alas and alack! that the stencil obtrudes itself in everything, from the divorce laws to oleomargarine, from bogus Raphaels to glucose in our beer. Yet it is so; the fact stares us in the face, and the worst feature of it all is, as the late George Miles so aptly said, "We live sham lives, die sham deaths and have sham funerals." Everything is sham, shoddy and stencil—a treacherous trio whose false, smiling faces meet us at every turn, peep out at us sometimes from the shaving glass and permeate modern civilization generally. For what is stenciling but a sham, a pretension, a lie, and not even a veneered one? Dickens and Thackeray spent their lives in tilting at the stencil, and the latter in his "Book of Snobs" devotes his stinging satire to the snob, and what is the snob but a stencil gentleman, a make believe and a fraud. The late Matthew Arnold could find naught of interest in this country, or, as he put it, "interesting." If he could only have stayed with us longer, and focussed the strong light of his intellect on the stencil he would have found abundant material for dissection. He would have found that the national crime of this country is stenciling; we have had stencil Presidents, stencil Senators, stencil Representatives (in galore), stencil clergymen (there are numerous churches that might each be aptly denominated the "Church of the Holy Stencil"), stencil millionaires and so on *ad infinitum et nauseam*.

What do the police courts show every day but broken stencil vows of marriage, with all their attendant train of evils—shattered homes (of course stencil) and stencil men and women disporting themselves generally in a manner to make the very angels weep. Turn, then, to the civil courts and what a melancholy procession of stencilers meet the eye. Oh, ye jaundiced satirists of past times, well wrote ye when you described man as an animal whose actions are enough to call down the vengeance of high heaven! And, heaven save the mark! we have even stencil thieves, sham burglars and people who go through this vale of grief self convinced and vainly

endeavoring to convince others that they are dangerous; but they impress no one but stencil people like themselves.

To this class belongs the stencil journalist. His life is one long career of stenciling—he stenciled in the cradle, he stenciled at school (or at college, where he always goes, "So English, you know"), and starts a journal (stencil), and has a stencil subscription list, writes stencil editorials (in favor of the stencil, of course), and goes through his existence a fraud, a sham, a stencil. His stencil political views are only to be compared with his stencil ethics (he never pays his bills), and his profound knowledge of life impels him to embody his views in a stencil play (a failure), and a stencil lecture (inaudible). So it goes. So many men live, so many men preach from the pulpit stencil sermons about a stencil god of their own manufacture (for America is overrun by stencil religions, ranging from Mormonism to Voodooism), and to parody Miles' caustic words: "Live stencil lives, die stencil deaths and have stencil funerals."

The stage has its stencilers, likewise the bar. Turn we to the right, turn we to the left and behold! Stenciling! Society is stencil (always excepting Ward McAllister's select four hundred), and in its most recherché gatherings the stencil rears its mighty head and all fall down and worship, for fashion is stencil, sham, fraud. The stencil might be compared with the car of Juggernaut in its triumphal progress through the land destroys its self immolated victims in countless numbers.

The word stencil is not a toothsome verbal morsel that one loves to roll over one's tongue like the old woman who repeated again and again the lovely word "Mesopotamia." On the contrary, it is a hateful word, a vile word, and is a vile thing. We have purposely used it repeatedly and are sick of the sound of it; would that the piano trade would also become so; would that the constant iteration of the nauseous word would drive it and the principle it involves forth from the trade as some unclean thing. If we thought so we would solemnly repeat and repeat, again and again, the word, *stencil*, STENCIL, and again STENCIL.

SWICK-HERLICH.

FROM a large number of dealers all over the country we have been receiving circulars called "Illustrated Catalogue of Herlich & Co.," over which we find the words "Competition Bewildered," and at the bottom of which it says "Customers Delighted." On the back of this circular of Herlich, which has been mailed to all parts of the Union, is a picture of the so called Herlich & Co. piano factory at Paterson, N. J. It is the identical picture on the back of the Swick circulars that are periodically mailed from Paterson.

Swick and Herlich signify the same thing. This stencil fraud in Paterson is advertised, puffed and pushed in the other trade papers, but that amounts to nothing. THE MUSICAL COURIER insists upon printing the truth and informing the piano trade that Herlich & Co. and Swick & Co., or Swick, or whatever it may be called, is all the same disgraceful stencil racket at Paterson, and that the boxes made there and shipped under various aliases and names are not fit to be called pianos, and are not worth the few dollars asked for them.

What, after all, is it worth to legitimate piano firms to be puffed in the same papers that puff Herlich and Swick, and that thus enable such concerns to rank themselves with the great trade? Is there not, after all, a great difference between a legitimate piano and a stencil fraud and humbug piano? THE MUSICAL COURIER knows that there is a difference, and proposes to debate the question until it is finally decided.

—Mr. Emory P. Barber, the bookkeeper at Hammond's Organ Reed Factory, Worcester, met with an unfortunate and painful accident Tuesday afternoon. He went from the office to the factory for the purpose of giving some directions to a workman who was operating a circular saw. As he approached the machine, the piece of board which was being sawed was caught by the rapidly revolving saw and hurled with great violence directly at Mr. Barber. He could not avoid it, and the missile struck him squarely in the left eye, gouging it from the socket in an instant. Mr. Barber was immediately taken to Mr. Hammond's house and attended by Drs. Francis and Harrower.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.
NEW YORK WAREROOMS, 88 FIFTH AVENUE.

STERLING PIANOS.

Uprights in Latest Styles and Beautiful Designs.

FACTORIES AT DERBY, CONN.

New York Warerooms, 103 East Fourteenth Street.
Western Warerooms and Offices, No. 148 State Street, Chicago, Ill.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

**KRAKAUER BROS.**

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREROOMS:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

**AGENTS**

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Pianofortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

RELIABLE CARPENTER ORGANS.

BRATTLEBORO, VT., U. S. A.

SEND FOR NEW CATALOGUE.

E. P. CARPENTER COMPANY.

**J. & C. FISCHER PIANOS.**

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



73,000

NOW IN USE.

THE TRADE LOUNGER.

ROBERT DONAGHY, for thirty-six years a workman and for a number of years past a foreman in the factory of Haines Brothers, died on April 28, and was buried last Wednesday. Out of respect to his memory and to enable the workmen to attend the funeral, the Haines factory was closed from Tuesday at 4:30 until noon on Wednesday. Donaghy was a faithful workman and deserved this tribute. Haines Brothers had a large trade in April, the business exceeding that of April, 1887, exactly 50 per cent. Fancy case uprights are in special demand.

I notice the following in the Baltimore "American":

Mr. Charles M. Steiff, the piano manufacturer, has just completed a miniature piano for Mr. T. Harrison Garrett's steam yacht Gleam. It is 47 inches high, 47 inches wide and 26 inches deep, and is the smallest piano ever made. In a musical point of view, the instrument is the grandest success. The tone is sweet, and its singing quality long and sympathetic. The treble is clear and balanced by a sonorous bass. The workmanship reflects great credit on the firm that made it. The piano was designed by Mr. Charles J. Gross, of Steiff's factory, and was especially constructed to withstand dampness and climatic influences.

The uprights of the A. B. Chase Company, Norwalk, Ohio, will be exhibited at the Ohio State Centennial Exhibition, Columbus, and also at the Ohio Valley Centennial Exhibition at Cincinnati. These exhibitions begin in August or September. Mr. Calvin Whitney, the president of the company, is a delegate to the General Conference of the Methodist Episcopal Church now in session in this city. Mr. Mowry, one of the travelers of the company, is now visiting the Massachusetts and Connecticut trade.

The improvements in the Gabler upright pianos, the result of steady, gradual development, reflect great credit upon the judgment of Mr. Emil Gabler, the managing partner of the house. The patent sliding fall-board is in itself an advantage that presents to intelligent dealers a selling facility of much importance. The Gabler pianos are noted also for their remarkable durability, and such a thing as a complaint is rarely or never received from a dealer.

Christie & Co. are hard at work at their factory, 232 and 234 East Forty-fourth-st., to re-establish a piano manufacturing business that should from the start never have been interfered with for speculative purposes. Mr. Christie is making a higher grade piano than formerly, paying more attention to it personally than ever before, and I hope he will soon do trade sufficiently large to remind him of the olden days of the Christie business.

I notice that W. E. Wheelock & Co. advertised in the Sunday "Herald" a Stuyvesant piano for \$150. Wonder what the wholesale price of a Stuyvesant piano is?

This advertisement was also inserted in the same paper:

\$159—GRAND PIANO, HALLETT, DAVIS & CO., makers.
\$159—BEAUTIFUL UPRIGHT, Hardman & Co., makers.
\$159—CONCERT GRAND, Steinway & Sons, makers.
\$159—SQUARE PIANO, Steinway & Sons, makers.
\$159—PIANO, J. & C. Fischer, makers.
\$159—BABY GRAND Upright, Harrington & Co., makers.
OTHER PIANOS, \$80, \$110, \$120, \$150; FROM RENTING STOCK; cash or easy payments.
 McEWEN, 9 West 14th st., between 5th and 6th ays.
 50 Square Pianos wanted in exchange for new Upright Pianos; state maker's name.

These pianos could not be found at the place indicated and the advertisement is a sham and a disgrace. Neither does it say who this McEwen is that advertises these shams, for they have no existence in reality. Is it E. H. McEwen or C. C. McEwen? I think it about time to investigate the whole McEwen affairs from beginning to end. There is a "nigger in the fence" again. One thing is very certain. If C. C. McEwen does not ship better and more reliable pianos to his customers than those shipped out to California, the little wholesale trade he has will soon disappear.

I notice that there is a likelihood of a lawsuit between Kroeger & Sons and Dr. Ernst Eberhard, of the Grand Conservatory of Music. Eberhard purchased a Kroeger grand piano and is unwilling to pay the balance owing for it, because, he claims, the instrument does not fulfill the claims made for it by the manufacturers, and therefore Eberhard will not pay the \$300 note still due. Well, I know a man, a friend of both parties (for the time being), who has been doing some work for both of the concerns. Let them appoint him arbitrator and I wager that by the time he finishes his labors he will own the \$300 note of Eberhard and Kroeger's grand piano, too. That is, after all, the most sensible and prac-

ticable way of arranging the matter, and it at the same time saves the expenses of a lawsuit.

Among callers at this office this week was Mr. Jacobson, of Jacobson & Latzer, San Francisco; L. E. Thayer, Fort Wayne Organ Company, Fort Wayne; J. L. Stone, Raleigh, and R. W. Blake, Derby.

Wessell, Nickel & Gross have made a splendid impression on the trade with their new patented grand piano action. The instruments with these actions are universally praised for the rapidity and ease of their repetition and because of their liquid and even touch.

Lawrie & Haynes was at one time the name of a stencil piano and piano stencil concern. A little tin sign nailed against the factory of Cable & Son, on West Thirty-sixth-st., was the only perceptible capital this firm of stencilers had. They made no pianos. The scheme was to take orders—where they could be taken—for Lawrie & Haynes pianos under the misrepresentation that there was such a factory, and then to ship a Cable piano to the buyer, stenciling it, of course, Lawrie & Haynes. This so-called piano was discussed in this office on Monday, and I write this to notify the legitimate trade that any piano stenciled Lawrie & Haynes is a downright—nay, an upright—stencil fraud, as bad as Swick's so-called pianos are.

And now I shall print a letter on the stencil received by us on Monday from one of the most important piano and organ men of the State of Indiana. This is his letter:

Office of G. W. WARREN & CO.,
 Pianos, Organs and Musical Merchandise,
 EVANSVILLE, IND., May 5, 1888.

EDITORS "MUSICAL COURIER:"

PLEASE ALLOW ME AS ONE OF THE OLDEST PIANO AND ORGAN DEALERS OF OUR STATE (ESTABLISHED 1860) TO THANK YOU FOR THE STAND YOU HAVE TAKEN IN THE PIANO AND ORGAN STENCIL SWINDLE, FOR IT CAN BE CALLED BY NO OTHER NAME. IT HAS BEEN A CURSE TO THE BUSINESS, AND WE HAVE FOUGHT AGAINST IT ALWAYS AND UNDER ALL CIRCUMSTANCES. I AM UTTERLY ASTONISHED THAT A HOUSE LIKE KIMBALL SHOULD, RIGHT AT THE FOOT AND COMMENCEMENT OF PIANO BUILDING FAME AND WHILE TURNING OUT SOME OF THEIR OWN MAKE, SELL A STENCIL PIANO. IT SEEMS TO ME THAT THIS IS ONE OF THE WORST "BREAKS" THEY COULD POSSIBLY MAKE. AS ALL COMPETITORS WILL USE THIS TO KIMBALL'S GREAT DISADVANTAGE, AND NO MATTER HOW GOOD A PIANO THEY MAY HEREAFTER TURN OUT THE GHOST OF THE "STENCIL" WILL ALWAYS BE PRESENT.

RESPECTFULLY YOURS,

G. W. WARREN.

That is the claim I have all along been making. I maintain that the legitimate Kimball piano will be damaged beyond calculation by the Kimball stencil piano. Of course, some people will say, "That's none of your business." But it is the business of the piano trade of the United States, which looks into the columns of this paper every week for a true and unbiased recapitulation of important events in the trade. For this very reason the stencil piano is ruthlessly persecuted by this paper; because it is the business of the legitimate piano and organ trade of the United States. All the stencil houses, all the firms that sell pianos with their names or fictitious names upon them, while other firms manufactured those pianos, must be prepared to meet the disapproval of THE MUSICAL COURIER, for it is as a matter of principle that we denounce the stencil and not because certain firms are engaged in that kind of business. With all due respect to the W. W. Kimball Company, we believe that the people constituting that firm are occupied in an illegitimate pursuit when they sell pianos called Kimball pianos that are made in low grade Eastern piano factories. So are Lyon & Healy, of Chicago, making a blunder by advertising and selling a Lyon & Healy piano when no such factory as the Lyon & Healy piano factory exists. Such transactions are not in consonance with dignified mercantile ethics. The salesman, if he is a gentleman, who sells such a piano to a confiding lady or gentleman must blush at the act.

It is not correct, it is not honorable; it is not honest and not dignified or conducive of self respect to sell pianos under such pretenses. All the argument that has ever been advanced in favor of the stencil pales next to

the stencil piano itself, which, with a false face, belches forth its unmusical apology.

The report that Frank H. King is to succeed Mr. P. J. Gildemeester is not founded on fact. True, Mr. King for some years or so has been telling Chickering agents that Gildemeester was a flat failure, and that he (King) should have a chance to manage the Chickering; that he would show them what to do with that business. But then that was before Gildemeester had employed King. Now, however, things look different, and although King may aspire to Gildemeester's place, I do not think he would make any bold assertions to that effect. No, the report is not true.

In looking over some music trade paper recently I was reminded of the aria in Meyerbeer's "Huguenots," "Piff, Paff, PUFF."

Trade Notes.

—Lynes & Ralph, of Buffalo, may go out of business very soon.

—Mr. Ernst Knabe, of Baltimore, spent a few days last week in this city.

—George W. Lyon, of Lyon & Healy, Chicago, will leave for Europe on the 26th.

—Mr. Arthur Ashforth, with Chickering & Sons, will visit Europe this summer for the benefit of his health.

—W. H. Duncan, formerly of the former firm of Colby, Duncan & Co., is about to open a road house on Vanderbilt-ave.

—Charles C. Harvey, 177 Tremont-st., Boston, has taken his son, Winthrop A. Harvey, as a partner. The firm name will continue as before.

—J. M. Richards, traveling for Newby & Evans, left on Monday on a two months' business trip through Pennsylvania, Ohio, New York and Canada.

—Mr. Charles H. Ditson, of New York, is taking the place of Mr. John C. Haynes, of the firm of Oliver Ditson & Co., Boston, during the latter's stay at Fortress Monroe.

—W. H. Conkling, manufacturer of the Durham piano, removes from his present factory to new factory premises, No. 412, 414 and 416 East Twenty-third-st., this week.

—C. C. Bender, of Leyden, Holland, who has been doing a large business in American organs, has opened a branch house at 117 Great Russell-st., W. C., London, England.

—Parties who desire to purchase violins, violas, or cellos should remember that Messrs. John Friedrich & Brother, Cooper Institute, New York, make a specialty of this class of instruments and sell none but this kind.

—The business of the Farrand & Votey Organ Company, Detroit, during April shows an increase over April of last year of 55 per cent. A large order has just been received by the company from Natal, South Africa. The Chapelette organ of this company is meeting with great success.

—The Antisell Piano Company, of San Francisco, has brought suit against J. M. Chenoweth, A. C. Tichner and Hugh McCrum, to recover \$250 alleged to be due on a piano sold by the plaintiff and now in the possession of the defendants. This is another case in which an installment plan decision may be expected.

—Among patents recently granted the following are of interest to the music trade:

To M. Gally, for mechanical musical instrument.....No. 380,716
 To D. E. Rugg, for musical holder.....No. 381,486
 To F. Pritchard, for octave coupler.....No. 381,418
 To S. R. Harcourt, for piano action.....No. 381,129

—The Crescent Art Exhibition began last Saturday at the Crescent Building, the building known as the piano warehouses of Hardman, Peck & Co., 138 Fifth-ave. This firm gave a souvenir musicale for the occasion. The program was excellent, and the following well-known artists participated:

Miss Jennie Dutton, soprano; Mr. Wilbur Gunn, tenor; Mr. Francis Walker, baritone; Miss Henrietta Markstein, pianist; Mr. J. Remington Fairbank, accompanist and director.

—Last week it leaked out that since October 17, 1887, Mr. C. A. Zoebisch, of Maiden-lane, has been endeavoring to find out the whereabouts of his Carlo Testore violin. This instrument—the finest specimen of Testore known in this country and valued at \$1,200—was stolen from Mr. Zoebisch's wareroom about the middle of October, and though since that time detectives have been working on the case no clue to the violin has as yet been discovered.

—The British nobility, or at least a part of them, are going to see if they can't succeed better in business than in the House of Lords. Viscount Canterbury is open to engagements as a professional diner-out with persons of inferior social standing. Terms reasonable. And a Lord Ascot has become a drummer for a London piano firm.—Omaha "Bee."

FOR SALE—In a Western city a nearly new Mason & Hamlin, Style 1200, organ; three banks of keys, 32 stops and, of course, pedal attachment. Will be sold very cheap. Address "Western," care of MUSICAL COURIER, 25 East Fourteenth-st., New York.

TO LET—A FIRST-CLASS STORE, just completed in the growing and beautiful city of Rochester, N. Y., for a first-class music and book store. An excellent location. Address Max L. Gutman, Rochester, N. Y.

WEBER, WEBER

Grand, Square and Upright

PIANOS

WAREHOUSES:

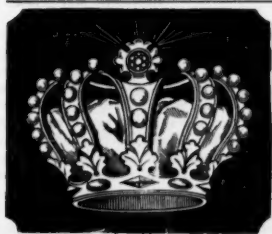
Fifth Ave., cor. of W. Sixteenth St.,
NEW YORK.

MANUFACTORIES:

121, 123, 125, 127 Seventh Avenue,
147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street
NEW YORK.

BRANCH:

WEBER MUSIC HALL, Wabash Ave., corner Jackson St., CHICAGO.



"CROWN" ORGANS,

For Church and Parlor use.

MANUFACTURED BY

GEO. P. BENT,

281 to 289 Wabash Avenue, CHICAGO, ILL.

SEND FOR PRICES AND CIRCULARS.

BAUS & COMPANY,

— MANUFACTURERS OF THE —

"INCOMPARABLE" BAUS PIANOS.

FACTORY:

553 to 557 West 30th Street, New York.

ISAAC I. COLE & SON,

Manufacturers of and Dealers in

ENEERS,

And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,

NEW YORK.

— THE —

KELLER PIANO,

MANUFACTURED BY

THE KELLER PIANO CO.,
BRIDGEPORT, CONN.

New York Warerooms: 17 E. 14th St.

FARRAND & VOTEY

ORGAN CO.,

DETROIT, MICH.

WILCOX
AND
WHITE
ORGAN
COMPANY

MERIDEN, CT.,
U. S. A.

THE
STRONGEST
COMBINATION OF
CAPITAL, MECHANICAL SKILL
AND EXPERIENCE OF
ANY ORGAN COMPANY
IN THE WORLD.
ORGANS
UNEQUALLED FOR
RAPIDITY OF ACTION
VOLUME AND SWEETNESS
OF TONE
SEND FOR A
CATALOGUE

C. A. SMITH & CO.

WHOLESALE MANUFACTURERS

— OF —

Upright + Pianos.

OFFICE AND FACTORY:

89 and 91 East Indiana Street
CHICAGO.

C. A. GEROLD,

— MANUFACTURER OF —

GRAND, SQUARE and UPRIGHT PIANOS,

Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS.

FRANCIS BACON,

PARAGON

PIANOS.

(Late RAVEN & BACON. Established 1789.)

19 and 21 West 22d Street, near Fifth Avenue, New York.

CHICAGO DEPOT: J. HOWARD FOOTE, 307 and 309 Wabash Avenue.

THE
John Friedrich Violins
are the best
Modern Instruments

Superior to all
others in tone and finish

PROMINENT ARTISTS
highly recommend this firm for
Artistic Repairing

For information & Price List address
JOHN FRIEDRICH & BRO.,
VIOLIN MAKERS,
IMPORTERS OF BOWS, ELEGANT CASES & ITALIAN STRINGS
Cooper Institute New York.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

GOOD AGENTS WANTED.

F. C. SMITH, Jr.
1171 Broadway,
Brooklyn, N. Y.

MANUFACTORY,
125 to 135 Raymond St.,
Brooklyn, N. Y.

CHICAGO, ILL.,
310 State Street.
Address all New York communications to the Manufacturing,
Brooklyn, N. Y.

BRADBURY SMITH & CO.
PIANOS

BRADBURY MUSIC HALL,
390 & 392 Fulton St.,
BROOKLYN, N. Y.

HARTMANN BROS. & REINHARD,
MANUFACTURERS OF
ZITHERS, GUITARS, MANDOLINS, &c.
Office and Wareroom: 295 Bowery.
Factory: 314-316 East 75th Street, New York.
Catalogue Sent on Application.

ESTABLISHED 1880 INCORPORATED 1885



This building is owned and used exclusively by the
SCHUBERT PIANO COMPANY.

THE SCHUBERT PIANO

A Piano that EVERY DEALER should handle.
Thoroughly Constructed. Attractive in Ap-
pearance. Brilliant in Tone. Reason-
able in Price. Fully Warranted.

APPLY FOR TERRITORY.

Factory: 542 and 544 West 40th Street,
NEW YORK.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, May 5, 1888.

WITHOUT going into details, the state of business may be briefly said to be satisfactory both in the city and surrounding territory. The recent rains have renewed confidence and dealers are therefore predicting a fair trade for the season, providing no more droughts or strikes occur to demoralize things again. This is the opinion here, and some out of town dealers with whom we have talked corroborate it.

Mr. George P. Bent, the manufacturer of the Crown organs, reports a greatly increased business, in fact, all he can attend to just at present, but will fill his orders as soon as he possibly can. A new circular, with cuts of his product in the photograph style, is unique and attractive.

Messrs. E. G. Newell & Co. will move into their new quarters at 223 State-st. about the 15th of this month.

Messrs. William E. Wheelock & Co. have issued a circular stating that they will move into their new quarters at 237 State-st. on May 7.

Mr. Hermann Schmidt, of the house of Messrs. G. Schmidt & Brother, and now the only music house in Muscatine, Ia., paid the city a visit this week and ordered a stock of Sterling pianos; this is their first order for pianos, although they have been handling the Sterling organs for some four years.

Mr. Charles C. Curtiss, of the Weber house here, is making a Western trip as far as Omaha. The retail and wholesale business of this house has never been better than it is at the present time, and their instruments were never better, their new uprights being fully worthy of the attention and demand they are commanding.

Mr. W. A. Dodge, the new secretary of the Story & Clark Organ Company, has been very unfortunate in losing his eleven year old son, William H. F. Dodge, who was taken ill last Sunday and died Tuesday. Mr. Dodge has the sympathy of the trade in his affliction.

Messrs. Story & Clark produced and sold more organs during the months of January, February and March than during any three consecutive months since they have been in business.

Mr. Joseph Shoninger is in New Haven on a visit and will return the last of next week. Mr. James Broderick, who recently joined himself with the Shoninger house, has had phenomenal success in his first month's work.

Messrs. Julius Bauer & Co. have disposed of the remainder of their musical merchandise stock to the Standard Music and Manufacturing Company, Limited, a new corporation with a capital stock of \$200,000, the officers of which are Paul Pfedner, president; Adam Schneider, vice-president and general manager; Edward G. Graf, secretary, and Geo. F. Busse, treasurer. This company have already registered a trademark and will keep a full line of musical merchandise; they must not be confounded with the new house of Pfedner, Graf & Co., who are the sole Western agents for the orchestron and orchestron organs manufactured by the Munroe Organ Reed Company, and these two concerns may have an influence on the probable removal of the Munroe Organ Reed Company from Worcester, Mass., to this city, in the course of a few months.

Messrs. Julius Bauer & Co. will turn their main attention to the manufacturing and disposing of pianos in the future.

The Sterling Company are still improving their instruments and pushing their business with fine success; during the last three months they have introduced their new Style G piano and their beautifully decorated pipe top organ, and now comes a new mouse proof invention for their organs, the credit of which is due to Mr. R. W. Blake, the general manager, who has been granted a patent for the device.

Mr. G. E. Feagans, of Joliet, Ill., has taken the agency for the full line of Estey pianos and organs.

A Correction in Favor of Mrs. Metzertott.

The attorney of Mrs. W. G. Metzertott, widow of W. G. Metzertott, who during his life was engaged in the piano trade in Washington, D. C., writes the following letter to THE MUSICAL COURIER, which in justice to that lady must be printed in full:

WASHINGTON, D. C., May 3, 1888.

Editors Musical Courier:

I inclose a cutting from your issue of Wednesday, May 2, 1888, entitled a "Dismissal of an Appeal Ordered," and at the request of Mrs. Metzertott, as one of her counsel in her litigation with Mr. Droop, I would state that no such suit ever existed as described in the paragraph, and Mrs. Metzertott never filed a bill for a discovery and account of the business of her husband, which was continued some time under the defendant's management. Mrs. Metzertott purchased the effects, &c., of W. G. Metzertott & Co., the interest of her husband's estate, of Mr. Droop. Mr. Droop, however, continued to use the firm name in connection with his establishment, and retained the agency of several manufacturers who had done business

with the firm. Mrs. Metzertott sought to restrain him, and filed a bill in equity on January 16, 1886. The cause was heard, and the judge, not being satisfied as to her right to restrain Droop in the manner of his using the name of the late firm and that the transfers included the right to the firm name and the agencies, dismissed the bill on February 15, 1887.

I am informed that notice was taken of the case at the time in your columns. An appeal was noted by Mrs. Metzertott's counsel, but as she determined to go no further no steps were taken to perfect the appeal or obtain a review or further action. The case appeared on the printed calendar of cases in the Appellate Court at the next term, and attention was called to it by the counsel for Mrs. Metzertott, Mr. Droop's counsel being present, and the court was requested to strike it off, which was done, and occurred about a year ago. By some oversight of the clerk of the court the name of the case was allowed to continue on the printed calendars of the court until the present term, and a few days since was again stricken from the list. Now these facts are the only foundation for the above mentioned paragraph, which first appeared in a local paper, and attributed to the inaccuracy of some reporter, but it seems incomprehensible how anyone could endorse these statements by causing the insertion in your publication.

Hoping you will notice this correction in your columns,

I am, very respectfully, yours,

W. K. DUHAMEL.

Trade Circular.

To Our Patrons and Friends:

WE take pleasure in informing our numerous patrons and friends that we have sold our merchandise department to the Standard Music and Manufacturing Company, Limited, and while we speak a continuance of your patronage for our successors, we improve this opportunity to thank you for the many favors extended to us during our business career for the past thirty-five years.

Our successors are all men who have been in our employ for many years, and we can therefore say they are deserving of any confidence you may place in them, as well as fully competent to successfully conduct the business they have entered upon.

We continue our "piano and organ departments" and propose to immediately enlarge and improve our manufacturing facilities in order to supply the increasing demand for the "Favorite Bauer Piano."

Again thanking you for the numerous favors shown to us for so many years we are, very truly yours,
JULIUS BAUER & CO.
CHICAGO, May 1, 1888.

To the Music Trade:

In succeeding so old established a firm as Julius Bauer & Co. in their merchandise department we feel that we have cause to congratulate ourselves on being successors of a house so well known and of an unstained reputation. Fully realizing that fact we shall endeavor to merit your continued patronage by fair dealing, by studying your wants and by supplying at reasonable prices the latest and best goods required by the trade.

We sincerely trust that you will favor us with your orders for the future.

Yours very respectfully,

THE STANDARD MUSIC AND MANUFACTURING COMPANY, LIMITED.

PAUL PFEDNER, President.

ADAM SCHNEIDER, Vice-President and General Manager.

EDWARD G. GRAF, Secretary.

GEORGE F. BUSSE, Treasurer.

CHICAGO, May 1, 1888.

An Ancient Piano.

THERE are many things found in pianos which are a source of much conjecture as to the why and wherefore. The more tinpanish and discordant the tone the more game the piano tuner expects to find. The articles found are almost unlimited. Pins, coils, hairpins, pencils, pens and tacks are regular inhabitants of the instrument mentioned. Books, papers, nails and moths call for their share of attention, the moths being the most destructive on the list. Wasps, hornets, beetles, dead roaches and dead mice have also shown up in undue numbers. The piano tuner who found eighteen tinctures in one single, plain, everyday piano thought he had discovered an amateur photograph gallery. Further investigation showed that the operator and his outfit were not present.

As a piano of things found in pianos it will not be out of the way to tell of a piano that has outlived its time, and which has possibly in its time brought people to untimely graves. In connection with this the unlimited number of times a piano may change hands and how much misery a second-hand machine can inflict on people are shown. This particular instrument was "built" about fifty years ago; back in the time when a person who owned a piano was considered above his fellows. It was not the kind of piano that Governor Hill, of New York, has in his mansion, for the man who owned it paid for it himself. It was larger than a tinpan, as it took up more room. Many were the times that the ambitious lover was forced to sit and listen to the "clang, clang, clink, clunk" of that piano, manipulated by his fair one. Since its creation this machine has been tossed around by many a tired piano mover, and it is not possible to tell the number of times it has been bought and sold.

About three years ago the piano tuner came across this relic of antiquity in an auction room. A police officer bought it from the auctioneer, but soon tired of its rattle and sold it to another auction dealer. The first dealer saw it here and bought it, not knowing that it was the same rattle, paying for it \$50. The piano was then sold to a man who wanted one for his little girl; it cost him \$19, and while the little girl drums merrily away the attentive father talks of its merits to the suffering visitor. The tone physician was called in to make a sort of diagnosis of the case. His opinion as expressed was as follows:

"That piano is in the last stages of consumption; you'd better sell it than have it tuned." The owner thereof thinks that it is time to get rid of the instrument, for public sentiment is against it and knows if he ever runs for office this will be thrown up to him. Negotiations are now pending to sell it.

It is not dead yet and the music it turns out is like unto that of a tinpan beaten by a woman with a cloth around her head and gloves on her hands who is hiving bees.—"Wilmington News."

TO BE LEASED FOR A TERM OF YEARS.—The large and handsome new building, 50x100, of brick, stone and iron, northwest corner Broadway and Fifty-fourth-st.; six stories and basement. Over 30,000 feet of floor. Windows on three sides, affording fine light. Suitable for large piano ware and show rooms. The whole building can now be finished to suit tenant. Good and daily improving neighborhood. Apply to

OWNER, 373 Fifth-ave.

Hunt's Various Troubles.

A DISPATCH from Louisville, dated May 2, says that William J. Hunt, the piano and music dealer, had assigned, with assets amounting to \$7,000 and liabilities of \$8,000, and that the creditors were chiefly local. It appears that a few days before the assignment there was a burglary and a fire, as the Louisville "Courier-Journal" says:

A cloud of smoke issuing from the basement of William J. Hunt's music store, 547 Fourth-ave., attracted the attention of several pedestrians about 10:30 o'clock last night, and an excitable young man hurried up the stairway leading to Harris' Theatre shouting that the building was on fire. About half way up the stairway he was met by Officer Sam Owens and prevented from creating a panic, as the curtain was just going down on the last scene.

By the time an alarm was turned in from Box 253 the theatre was emptied of its audience, and the police easily cleared the street for the firemen. The fire was in the rear of the basement, where a lot of empty boxes and packing material was stored, and it ascended to the first floor through a stairway leading into the office of the store. By the time the fire department arrived the cellar was in a blaze, and with difficulty extinguished. The damage to the flooring and material in the cellar will not amount to more than \$500. The stock on the first floor was injured to the amount of about \$200.

When the firemen left the place and an examination was made by Marshal William E. Montz, to ascertain the extent of the damage, it was found that the safe in which the day's receipts for the sale of tickets to the Opera Festival, amounting to about \$250, had been placed was open and the money gone. The burglar had succeeded in finding the combination, and after opening the door broke into the cash drawer, from which he extracted all the money, excepting a \$10 gold piece, which, in his haste, he let fall upon the floor. When this discovery was made it was concluded that burglars had entered the store, and, after robbing the safe, had set fire to the building to conceal the theft. No other evidences of incendiarism were found, and the identity of the thieves remains unsolved.

Fire in One of F. G. Smith's Bradbury Warerooms.

BROOKLYN, May 3, 1888.

Editors Musical Courier:

NO doubt you have noticed from the daily papers that my warerooms on Bedford-ave. and large stock of pianos and organs were very much damaged from the fire last Sunday. This will cause consequently quite an interruption to my trade in the Eastern District. I have taken all my pianos and organs out that could be obtained to my factory, and they were most of them very much damaged and may have to be all built over again. I have concluded to lease the adjoining building, and have my old and that one thrown into large and spacious warerooms and the contract is already given out, and I will have the finest warerooms in all the eastern section of Brooklyn; they will be fitted up in the most expensive and improved style. I expect to have them all ready again by June 1. I settled promptly with my insurance company. I am still exceedingly busy and very much behind in my orders, and putting on all the first-class men to my advantage. Yours respectfully,
F. G. SMITH.

New Musical Instrument.

PROVIDENCE, R. I., April 16, 1888.

AN entirely new musical instrument was exhibited in Butler Exchange this evening in the presence of Mayor Robbins, members of the Board of Aldermen and Common Council and the leading musicians of the city. The instrument was the "Aurion," and it is the invention of Aurion V. Cheever, the deputy city clerk. It is an organ of glass tubes, which are in perfect accord as to volume and tone. The instrument was exhibited by Mr. C. L. Kenyon, one of the leading organists of the city, who played many intricate selections, such as would give the aurion a severe test, and it stood it in every respect. The tone is that of a flute, sweet, round and mellow, and with but one bank of keys it can fill the largest hall in this city with melody. The verdict of the professionals was that it is a marvelous instrument.—Boston "Herald."

Tables of Importance.

VALUE OF IMPORTS OF MUSICAL INSTRUMENTS.

Month ending January 31, 1888	\$108,072
31, 1887	78,703
Seven months ending January 31, 1888	1,108,956
31, 1887	897,393

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHER AND PARTS THEREOF.	TOTALS.
	No.	Value.	No.	Value.	Value.	Value.
Month ending January 31, 1888	787	\$52,549	42	\$14,063	\$11,889	\$78,501
Month ending January 31, 1887	734	47,073	81	20,478	7,666	75,216
Seven months ending January 31, 1888	4,964	333,363	412	131,709	74,908	539,973
Seven months ending January 31, 1887	4,655	296,076	584	159,819	62,281	518,176

—Electricity has been invoked to supply a substitute for a musical education. By means of the stephonium or the "electric music interpreter," Mr. J. C. McGee, of Edinburgh, proposes to enable persons ignorant of music to play the piano and other instruments of similar action. The music sheet is placed behind wires spaced to correspond with its scale, and each successive note is sounded by touching the wire over it with a metallic pointer, which closes an electric circuit, and strikes the proper bell or string. It is only necessary to follow the notes with eye and hand until the piece is played. By sliding the sheet up or down the whole range of notes is quickly transposed into another key. The stephonium may be removed to any distance from the piano or other source of the musical tones.—Lincoln "State Journal."

IMPORTED GERMAN PIANOS.

—At the residence of Prof. F. Bechtel, 106 Avery-st., Allegheny, were assembled a couple of days ago some of the best teachers and players of the city, to try the German pianos which Mr. Bechtel imports from the celebrated factory of Carl Schell, Cassel. They are all full of praise for the superb richness, depth and purity of tone which these instruments possess, something which has not been seen before on upright pianos. There is a prejudice against German pianos here and certain people say they don't stand the climate. This might have been twenty or thirty years ago, but the art of piano building has so advanced in Germany that they make the best for export, and the instruments Mr. Bechtel keeps are sold all over the world and stand any climate. Mr. Bechtel warrants every instrument; he has sold already quite a number of these beautiful pianos, and everywhere they give the best satisfaction.—Pittsburgh Dispatch.

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Material Guaranteed.

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Indorsed by Liszt, Gottschalk, Wehli, Bendel, Strauss, Sar,
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Greatest Masters.

WAREROOMS 179 Tremont Street, Boston; 44 East Fourteenth Street, New York; 428 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.
State and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.

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Unequaled Quality of Tone,
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They Pump one-half easier than any
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NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI, Mr. WM. SCHUBERT, Mr. S. DE LA COVA, Mr. H. WORRELL, Mr. N. J. LEPKOWSKI,
Mr. J. P. COUPA, Mr. FERRARE, Mr. CHAS. DE JANON, Mr. N. W. GOULD, and many others.
but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

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A MODEL OF PERFECTION!
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Its leading characteristics are:

- 1st. A Full, Rich, Pure Singing Tone.
- 2d. A Finely Regulated, Delicate Touch.
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- 4th. The whole composed of the choicest Material and of the most Thorough Workmanship.

NOTHING MORE, NOTHING LESS, can or will ever comprise a First-Class Piano, and as such we unhesitatingly place them before the world.

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Organ Pipes

The very best made in every respect.

A specialty made of furnishing the Highest Class
VOICED WORK, both Flue and Reed, and
ARTISTIC DECORATION OF
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Is also prepared to furnish the best quality of Organ
Keys, Action, Wires, Knobs, &c.

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PIANOFORTES.

These Instruments have been before the public for
nearly fifty years, and upon their excellence alone
have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALLED in Tone,
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EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

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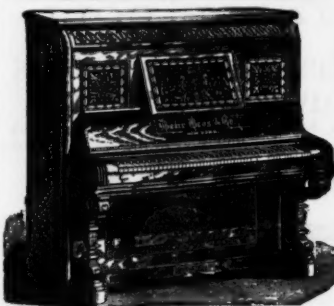
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All our instruments contain the full iron frame with
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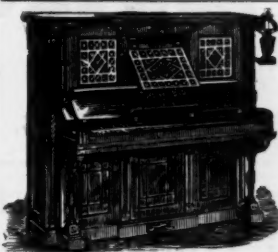
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Among our valuable improvements, appreciated by pianists
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Our Pianos are endorsed by such eminent judges as Mme.
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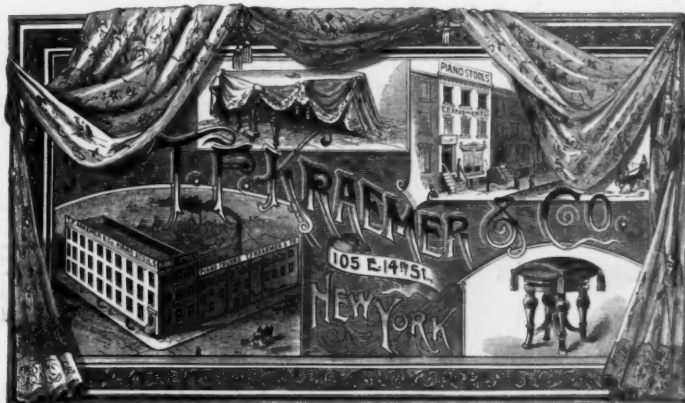
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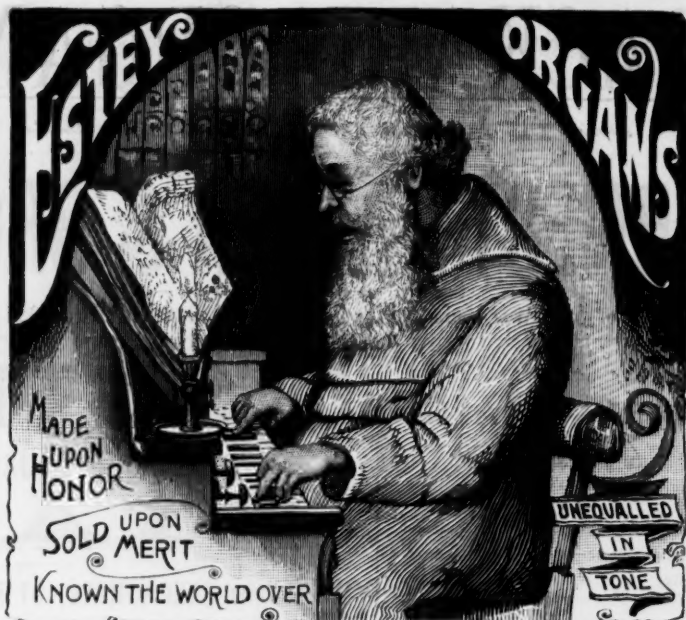
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